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print the news and raise hell."

(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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Alioto & his commissioners

A ninety-three percent conflict of interest?

By Steve LeMoullec and Bruce B. Brugmann

What's this? Mayor Alioto, openly and without gulping, has equated conflict of interest at City Hall with campaign contributions. He charged that Sup. Dianne Feinstein had a conflict of interest because Atty. William Brinton, who stands to gain more than \$90,000 in legal fees from the City for his part in the Yerba Buena settlement, gave \$5,000 and loaned another \$45,000 to her 1971 mayoralty campaign against Alioto.

Alioto is angry at Brinton and the Brinton/Feinstein fee arrangement, but his conflict of interest charge opens a Pandora's box of questions on his own record of extending favors and commission appointments to his own campaign contributors. For example, his latest appointee is Tommy Harris, owner of Tommy's Joynt on Van Ness, who gets a \$4,400 seat on the Recreation and Parks Commission. Harris bestowed twin dollops of \$2,200 upon Alioto campaigns in 1971 and again in June for his gubernatorial race. Isn't this a conflict of interest by Alioto's own standards for Feinstein?

Even beyond Alioto's statement, there are some grounds for at least raising the question of campaign contributions as conflicts of interest. A section of the original conflicts law, approved by the voters as a charter provision in 1956, says that no officer, or commissioner, shall "give or promise any money or other valuable thing. . . in consideration of his nomination, appointment or election to any City office or employment." The problem, of course, is legally proving that a contributor agreed to make a donation in return for a seat on one of the City's commissions.

We're not privy to any backroom arrangements, but we've done research on Alioto's record for filling commissions. Harris is but the latest in a succession of major Alioto campaign contributors who he's appointed to City posts. Of the total number of the mayor's appointments to the 15 major City and regional boards (see Guardian, March 14, 1974), a hefty 93% were given to people who donated a total of more than \$183,000 since 1971.

More plainly, *everyone* Alioto has put on the Airport, Civil Service, Fire, Planning, PUC, Police, Rec and Park, Redevelopment and Parking Commissions gave to an Alioto campaign, either personally or through a business or union. All but one of the mayor's appointees to the Port Commission (former member Sam Husbands) were Alioto contributors. Port Commissioner James Rudden, who has kicked in at least \$4,000, even served as Alioto campaign treasurer in 1971 and this year. And Commissioner Gary Vannelli managed the funds for "Lawyers for Alioto," which collected more than \$5,000 for the June primary. Vannelli, like William Coblenz on the Airport Commission, is also refusing to name any of his law firm's (Molinari, Casalnuovo and Berger) clients, especially those which may be doing business with the City.

Don't all these contributor/appointees fall under Alioto's conflict of interest? Shouldn't somebody put this question to City Attorney Thomas O'Connor for an opinion, a la John Sutro at the airport, or the District Atty. for prosecution? Shouldn't Alioto do it himself since he raised the point?

This conflict of interest issue isn't an academic exercise in political science. It's how things work in San Francisco and, in particular, it's how the same people and the same businesses who profit handsomely from Manhattanization are working through City Hall and its strategic commissions to get what they want and, quite often, to get the taxpayers to subsidize what they want.

A good example is the Bond Screening Committee, controlled by three of Alioto's heaviest backers, Walter Shorenstein, Ben Swig and Cyril Magnin (total campaign contributions since 1971: more than \$76,000). The chairman is Shorenstein of the Milton Meyer Real Estate Co.

This powerful committee, in secret meetings usually held at the Crocker National Building, has for the past 27 years consistently pushed bonds that benefit downtown business (port, airport, Candlestick, water, sewer) and have cut or vetoed bonds that more directly benefit the residents (Muni, park and rec, hospitals, social services, Laguna Honda).

To be more precise: Our survey of two years ago (Nov. 11, 1972) showed that of the 57 bond issues the BSC has made recommendations on since 1947, it has vetoed outright three bonds (one for public buildings, two for Muni) and it has recommended deep cuts totaling \$60 million in nine other bond issues (hospitals two, park and rec three, parking one, schools two and Market Street reconstruction one). The latter bond issue made the point: It included Upper Market Street and the committee, all downtown businessmen, vetoed it because they considered it competition.

Thus, the Alioto Big Three sit at a strategic pass to the public and keep the bond subsidies rolling on a one-way conveyor belt into downtown San Francisco. At the same time, they're depriving the rest of the City of bonds for public transport, open space, recreation facilities and a lucrative public power system.

Another good example is Walter Kaplan, who contributed to Alioto's 1967 campaign. He was simultaneously the secretary-treasurer of the Emporium, which has land near the Yerba Buena boundaries, and the president of the Redevelopment Authority, which helped push along the Yerba Buena redevelopment project. It was a nifty relationship, eclipsed only by his presidency of the "non-profit" corporation that runs the Fifth St./Mission garage across the street from the Emporium. The garage, like Yerba Buena, is backed by the public credit that voters never approved and both projects directly enhance Emporium business.

Meanwhile, other Alioto contributor/appointees have pushed the key elements of Alioto policy, notably Manhattanization. The Alioto Airport Commission is pushing airport expansion. And there sat John Sutro (the chamber, Pillsbury, Madison and Sutro, Standard Oil, PT&T), who just resigned on a conflict of interest, and William Coblenz (the chamber, highrise clients), who ought to resign because one of his clients, Stone, Marzaccini and Patterson engineering firm, is under consideration for a multi-million dollar contract to review proposals for airport expansion.

The Alioto Port Commission has allowed the port to die, allowed the Alioto family

to take over the only shipping left and put the entire waterfront on the real estate market (see pg. 3). And there sat Michael Driscoll of the Alioto family, Cyril Magnin of AMFAC/J. Magnin's, which rented a bloc of port land, Harry Bridges of the ILWU and Rudden and Vannelli from Alioto campaigns.

The Alioto Planning Commission facilitates big development downtown, in the Mission and South of Market. And there sits John Ritchie of Ritchie Real Estate, Hector Rueda of the Elevator Constructors Union, Walter Newman of the Cyril Magnin family (remember his vote to tear down the City of Paris building on behalf of AMFAC and Neiman-Marcus) and Mortimer Fleishhacker of Natomas/American President Lines/the Golden Gateway Center/Crocker National Bank and the early downtown business group that founded and promoted BART as the key to Manhattanization.

William Brinton, a non-Alioto planning commissioner in 1969, makes the point: Alioto refused to reappoint him after Brinton criticized Alioto for trying to blackjack the commission into approving the Transamerica Building.

The Alioto Board of Permit Appeals stands ready to reverse the few environmental stands the Planning Commission makes. And there sits Peter Boudoures of Olympic Federal Savings and Loan (see Guardian, May 24, 1973).

The Alioto Redevelopment Agency is a strategic demolition and building arm of Manhattanization and pushes Golden Gateway and Yerba Buena and tears down the Goodman Building before there are plans to replace it. And there sits Kaplan and Stanley Jensen of the Machinists Union.

Alioto's Public Utilities Commission allows PG&E to retain its illegal private power monopoly at an annual loss to the City of \$22 million and has stopped every attempt to hold hearings or undertake a feasibility study on Hetch Hetchy public power. And there sat the longtime B of A/PG&E connection (Marvin Cardoza and Louis Petri).

There are many non-development conflicts. For example, Plumbers Union boss Robert Costello sits on the Civil Service Commission that regularly ignores the wage demands of thousands of relatively unorganized miscellaneous City employees (clerks, typists, secretaries, white-collar people) while taking every advantage of the charter's gold-plated craft pay law to give the City's plumbers, painters, laborers and street sweepers the highest wage scales possible.

And then there is Alioto's Parking Authority, which has subsidized seven garages for parking, largely for the patronage of downtown businesses. And there sits Donald Magnin of the Magnin family and Francis Louie, who owns a gift store two blocks from the public Portsmouth Plaza garage. Then there are the officers and directors of the seven "non-profit" parking garage corporations. Almost all work for the retail businesses and banks the garages are serving. And, among other things, the garages don't even pay rent to the City.

On and on it goes. How about it, Joe? Is Feinstein the only conflict of interest you can find in San Francisco in 1974? ■

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Alioto & the port

Whatever happened to 'The biggest bargain of the century'?

By Katy Butler

In 1968, San Francisco voters bought what was supposed to be "the biggest bargain of the century," the return of the port to San Francisco from state control. According to the trumpet calls, City control and new bond money would rejuvenate the port's sagging facilities, coax back the major shippers, and push San Francisco miraculously into the lead in the competitive battle with Oakland.

"With its own self-interest as a driving force and the money for the improvements available, San Francisco can put its port back in the competitive race for maritime cargo," the voter's handbook blared.

The campaign, orchestrated by Joe Alioto, paid off: the voters bought the argument and the City took back the port.

But, instead of a modernized, job-producing port, the voters got one more proof that the City of San Francisco can't run anything: not a bus service, not a golf course and certainly not an aggressive, sophisticated modern port. Today, after five years of City neglect and mismanagement, the port is a dead duck. The piers are operating at a loss. American President Lines has joined the exodus to Oakland, surpluses have dwindled from \$10 million to \$1 million, and the grand jury and a supervisors' committee are combing the debris for clues as to what went wrong. They're uncovering a shocking record: millions of dollars thrown away on outdated facilities; development schemes for the piers which abound with conflicts of interest and favorable terms for political cronies; and everywhere, the signs of a full-scale Alioto assault on the remains of the dying waterfront.

After totally neglecting the port ever since the City took it over, Alioto is turning back to the wharves, where his father ran fishing boats and his cousins still run restaurants and crab stands and fish-packing firms. "I've let Cyril Magnin, Miriam Wolff, SPUR and the Chamber of Commerce run the port ever since I became mayor," he told reporters last week. No more. This summer, fronted by a gang of sons, cousins and political cronies, Alioto sewed up the only living parts of the waterfront: Fisherman's Wharf, Pier 96 (the only modern facility) and the foundering port administration, curator of millions of dollars in real estate on the obsolete finger piers on the northern waterfront, at the base of Telegraph Hill.

Here's a run-down of Alioto's three-pronged attack on the waterfront:

Port Administration: After allowing Commissioner Cyril Magnin and director Miriam Wolff to doddle along for five years, Alioto directed a massive shake-up. Wolff resigned under pressure, declaring that she refused to be a "patsy" for Alioto shenanigans on the waterfront; Magnin quietly left the commission, ostensibly a victim of the City's tough new conflict of interest laws. In their place, Alioto moved to install trusted henchmen. Bernie Orsi moved in as temporary director, fresh from triumphs running Civil Service, Alioto campaigns and high school gym classes. Ray Syufy, an Alioto business partner, law client and campaign contributor, was appointed to replace Magnin. (Alioto later withdrew Syufy's nomination because he did not meet the residency requirement.) With Orsi in the driver's seat, the Alioto forces are in firm control of decisions affecting the only two viable portions of the port: Fisherman's Wharf and Pier 96.

Fisherman's Wharf: Last May, "The Mayor's Fisherman's Wharf Com-

mittee," a group of conservationists and private businessmen, including Joe's cousin Frank Alioto, blasted Fisherman's Wharf as "plastic and inauthentic". They recommended having the Army Corps of Engineers build an \$8 million breakwater off Pier 45 to lure back the fishing fleet, and also recommended extending the Mason/Powell cable car line three blocks to Jefferson/Taylor at the foot of Pier 45. Joe Alioto immediately jumped on the bandwagon, announcing that he personally would lobby with federal agencies to get the breakwater built.

Last week, the real reason became clear for Alioto's touching interest in bringing back the fishing boats. Pier 45, adjoining Fisherman's Wharf, is up for grabs among developers, and any plan to revitalize the area will directly benefit the development.

Alioto's former campaign manager Bernard Orsi will preside over port staff recommendations concerning five development proposals for massive office/hotel/store/apartment complexes on Pier 45.

One bid, from US Communities, manages to combine two distinct conflicts of interest: Frank Alioto (of the Fisherman's Wharf Committee) and two other distant Alioto relatives (Joe and Sal Tarantino) own 15% of US Communities. US Communities plans to turn operation of their mammoth Pier 45 development over to AMFAC corporation, an Alioto law firm client. AMFAC also owns Joseph Magnin stores (of which former Port Commissioner Cyril Magnin is president). Although Magnin has resigned the commission, he continues to serve an "informal role" in the development of port properties.

Two of the other developers bidding on Pier 45 also have cozy relations with Magnin and Alioto. Alexander Maisin, an old ILWU longshoreman with his fingers in real estate all over San Francisco's redevelopment areas, has put together a plan for a "Villa Marina" for Pier 45. The hotel at "Villa Marina" would be run by Fred Harvey Hotels, another subsidiary of the AMFAC corporation involved in US Communities' bid.

Maisin is well aware of the Fisherman's Wharf group's plans to revitalize the area. His prospectus reads, "In the event the US Corps of Engineers constructs a breakwater at the end of Pier 45, then facilities for small boats will be created."

A third bid comes from Alioto contributor Gerson Bakar, the developer of Park Merced, Northpoint Shopping Center and Embarcadero Triangle. His attorney is William Coblentz, a member of the Airport Commission, an Alioto contributor and part of the group that hand-picked Joe Alioto to replace Jack Shelley as mayor.

Pier 96/PFEL: The Third Prong of the Alioto Attack on the Waterfront—Alioto denies any direct interest in his sons' deal to acquire the foundering Pacific Far East Lines (PFEL) and thereby sew up the lease to the port's only major functioning facility, Pier 96. But Joe's fingerprints are all over the deal: his name, and his 1318-acre Placer County ranch, guarantee a \$2.3 million credit line at Wells Fargo to cover future installments on the PFEL purchase; he made two heavy lobbying trips to the Federal Maritime Commission in Washington on PFEL business, and he sold 35 Placer County lots, for an undisclosed amount, the same day his son John announced the sale negotiations for PFEL.

Once the backbone of the City's economy, the Port has become a joke, a collection of haphazardly planned, badly built modern facilities and rotting, obsolete finger piers, sitting on some of the most valuable real estate on the West Coast.



This sagging mess of bay mud, sand and construction debris formed the foundation of pier 96 until the whole thing slid into the ocean. Pier 94, next door, is sinking seven feet in places. Hmmm. . .

Joe Alioto participated in the sale negotiations; in late August, his 29-year-old son John moved into PFEL's presidential offices, and the Alioto family clinched its hammerlock on Pier 96, the port's only modern facility.

The consummation of the PFEL deal linked the Alioto family and the port of San Francisco as closely as Siamese twins. Pier 96, under long-term lease to PFEL, contains \$20 million worth of special facilities designed exclusively for PFEL's LASH (Liner Aboard Ship) freighters. Since PFEL is the only West Coast shipping firm using the LASH equipment, the port of San Francisco will be left with millions of dollars of useless equipment if PFEL abandons the port, gives up the LASH system, or goes out of business.

PFEL invested in LASH hastily, without determining whether the system was appropriate for West Coast shipping. It wasn't: the LASH system, in which giant barges are loaded in port, floated out to the mother ship and loaded in the hold by giant cranes, is ideal for shallow water ports and river systems. In a deepwater port like San Francisco, LASH has no special advantages and cannot compete with containerized ships for fast, efficient movement of cargo.

Some nautical experts doubt that LASH will ever work. Early problems with LASH's giant on-board cranes nearly pulled PFEL under, reducing the firm's value from \$25 million to the \$4.2 million the Aliotos paid for it. (PFEL is currently suing the crane manufacturer.)

The Alioto sons now talk up LASH as a great innovative system, but major snags remain. Japan imposes massive surcharges on LASH barges unloaded into Japanese waters, because they take business away from native Japanese barge companies. The surcharges are effectively shutting PFEL out of lucrative Japanese trade.

The LASH system cannot compete with containerized shipping, which allows huge sealed containers to move quickly from truck bed to railroad car to freighter hold. As a result, PFEL had to settle for hauling bulk cargoes of wheat and rice, which are usually hauled in slower, cheaper boats than the sophisticated equipment.

Why did Alioto invest in such a dubious proposition? "At the price they paid, they could sell the ships for scrap," jokes John Jacobs of SPUR. (The Aliotos fronted only \$700,000 in cash, out of a total purchase price of \$4.2 million, on a company that was worth \$25 million three years before.)

The Alioto family may be counting on the opening of US trade with China to make PFEL pay off. LASH barges can be floated deep into China up the Yangtze River, giving PFEL a jump over containerized shippers. But it may be a long wait for PFEL.

It's a waiting game. While the Alioto's settle back with their decayed cargo line, waiting for the slow boat from China, and Bernie Orsi rummages around the Ferry Building, trying to shake a little sense and order into the demoralized port personnel, waterfront lovers watch and wait for Joe's big plans to be unveiled. ■

East Bay

Demolition delayed by potters

An offer by a group of potters to buy several parcels of land in the West Berkeley Industrial Park has sent a wave of confusion over the Berkeley Redevelopment Agency, which is supposed to oversee the 10-year-old WBIP boondoggle.

The potters offered to purchase two of the five buildings on the site for use as studios, causing BRA to reluctantly postpone plans to demolish them this week. BRA Chairwoman Minnie Ruth voted to go ahead with



Four members of Potters' Guild in front of building they hope to acquire.

the demolition, saying she suspected a "delaying tactic."

But the potters say they are serious: the going price of the land is \$1.50 a square foot, compared to \$10 a square foot a few blocks away.

Since 1963, the West Berkeley Industrial Park has cost the city thousands of dollars in frozen tax revenues and virtually destroyed an ethnically and economically mixed neighborhood in West Berkeley. It has yet to attract a single new industrial firm to Berkeley.

At their Sept. 4th meeting, the BRA voted down a motion to halt the demolition, but finally caved in after the issue was raised at the Sept. 10 City Council meeting. Councilman Ed Kallgren, a supporter of the project, said he was going to discuss the matter personally with BRA Executive Director Tom Cook. The last thing Cook wants is more scrutiny of his operations. He is already facing a public hearing on the entire project scheduled for Oct. 1.

Cook is reluctant to give up his dream of demolishing the buildings and selling the land in a large six-acre parcel to industry. He tries to downplay the negotiations, "Both buildings need a lot of work, and the artists may find it will cost too much. They and we both need time. We're both buying time."

Some of the artists are ready to move on the purchase, and have offered Cook \$750 to hold one of the buildings. A few Berkeley residents may finally get some benefit out of the Park despite the BRA.

—Judy Pope

Grove Street's last gasp

A spate of Berkeley political notables—including Congressman Ron Dellums, City Councilwomen Loni Hancock and Ying Kelley and Mayor Warren Widener—have entered the crusade to keep Grove Street Community College open.

The Peralta Community College District which administers Grove Street has announced "irrevocable" plans to close the college as early as this winter—a move which would leave Berkeley and North Oakland with

no community college facilities at all, since district plans for a Berkeley Adult School have bogged down in official resistance.

Grove Street campus supporters have filed suit to block the closing, and the Berkeley politicians became co-plaintiffs in the suit last week.

They charge the district with deliberately undermining Grove Street through budgetary cut-backs and say the district has misused public funds raised for a new Berkeley campus as part of a general improvement bond passed in 1965.

The district's response to these charges is not to respond: Peralta "refuses to discuss matters currently under litigation," says Peralta PR woman Bev Mitchell. "I'm simply not free to comment on any aspect of the matter."

—Bill Wallace

"Chinatown" comes to Livermore

Pete Stark, elected to Congress in part because of his liberal stand on environmental issues, has surprised his constituents by coming out in favor of a proposed freeway project near Livermore with major ecological implications.

Residents of the Livermore-Pleasanton area are wary of the project, which would widen Highway 580, ostensibly to eliminate a traffic bottleneck. In 1972 Livermore voters passed an anti-growth ballot measure, strongly against turning the region into a bedroom community servicing commuters to Oakland, SF and the South Bay. But that's just what opponents of the project fear will happen if the project goes through.

"It's the Chinatown syndrome," says one opponent. "If this goes through, we're going to end up the same way the San Fernando Valley did."

Highway officials claim the proposed widening of the freeway will eliminate part of the area's smog problem by expediting traffic. But anti-freeway forces reply that the end result will only be increased traffic, more air pollution and further development.

Stark's defection from the ranks of the environmentalists seems to have ensured that the project will go through.

"The fight seems to be over," says Jeff Jordan of the Berkeley Ecology Center. "The big battle now will be holding the amount the highway is widened to only six lanes instead of the eight state and federal highway departments favor."

—Bill Wallace

P.G.&E. short circuits campaign reform

Remember the Berkeley Election Reform Act? Approved by voters this spring, the ordinance was supposed to impose strict controls on elections: \$7,500 campaign spending limits, no corporate contributions, a Fair Practices Commission to see that everybody follows the rules.

Almost everybody, that is. Several weeks ago PG&E went to court, demanding that they be exempted from the ordinance. They appear to have won: last Friday, Alameda Superior Court Judge Robert Kroninger declared the Election Reform Act "inoperative" as it applies to the campaign to municipalize PG&E. And that would have been the one issue on the November ballot to be measurably affected by campaign reform.

In essence, lawyers for PG&E argued that the company has a special right to spend money in this campaign, because it stands to lose its own property. As spokesman Larry McDonnell puts it, "If someone were out to take over your house, you'd want to protect it." And PG&E said that to limit its spending would give an unfair advantage to the pro-municipalization people. The reasoning boggles the mind: members of the Committee for Public Power are unpaid, and according to the brief filed by PG&E, any monetary restraints on the campaign would prevent PG&E from "utilizing the same amount of money value, represented by man-hours, to communicate its views to the electorate."

The City Attorney's office is noncommittal as to the city's next action. Members of the Committee for Public Power are infuriated, and say they plan to appeal immediately. "It's an incredible abuse of power by the

judge," says lawyer David Mundstock. Adds committee member Ed Kirshner, "It's crazy, irrational. At least it would be consistent if it applied to all the ballot measures—but he's saying that PG&E are the only ones entitled to free speech."

Well, that's not quite true. Judge Kroninger was perfectly charitable about extending freedom of expression to both sides—he lifted the ordinance for both proponents and opponents of the takeover. So while PG&E prepares another \$100,000 publicity campaign, the Committee for Public Power can feel free to accept corporate contributions and spend their budget without restraint. All \$150 of it.

The PG&E front group in Berkeley, "Citizens Against Electric Takeover" (which was just an answering service when the Guardian checked a few weeks ago), is no doubt heartened by Judge Kroninger's ruling and is starting to move. At press time, co-chairman Daniel Luten, the UC geographer who was also a prime mover in the previous PG&E front group in Berkeley, issued this nifty statement:

"I'm not basically opposed to the idea of public ownership of utilities, but Berkeley is a poor place to experiment and I'm afraid if Berkeley gets it, it will give a black eye to public power."

Translation: Berkeley residents are too stupid and irresponsible to run their own electric system. □

—Cynthia Gorney

San Francisco

California sued for false advertising

The California Milk Producers Advisory Board, a state agency which advertises for the dairy industry, is still trying to duck a federal rap for milk, and the State Attorney General's office is helping them.

The Milk Advisory Board sponsors the multi-million dollar campaign that features celebrity endorsements of the slogan, "Milk Has Something for Every Body." In addition to boosting sales and earning a lot of money for the dairy industry, however, the ads also garnered a lot of unwanted scrutiny from the Federal Trade Commission (see Guardian, Oct. 4, 1973).

Last month the FTC finally issued a formal complaint, ordering the Milk Board and the SF ad agency of Cunningham & Walsh to cease and desist claiming that milk is needed by and beneficial to all people, and can be drunk freely in large quantities. In reality, it seems, ailments such as lactose intolerance, milk allergies and high cholesterol levels combine to produce about 4 million bodies in California alone (and about 40 million bodies in the entire country) which do not need milk at all and could become ill if they drink it.

Rather than countering the FTC on the merits of their ads, on Sept. 11 the Milk Board, the ad agency and the State Attorney General filed a joint suit, charging that the FTC has no jurisdiction over a state agency.

Theoretically, the Milk Board is indeed a state instrumentality. It was created only five years ago under the auspices of the California Marketing Act of 1937, a Depression-era law designed to bolster the state's agriculture industry through research and promotion. The act protects the Milk Board—and some 40 other Advisory Boards representing various farm products—from such state laws as Fair Trade and Unfair Practices Acts. To support the ad campaigns and other efforts, the boards merely assess their members a percentage of gross income; the state provides police powers to make sure each member pays up.

The crucial question is who's responsible for ad claims made by Advisory Boards. The Attorney General says the Dept. of Agriculture is, but agriculture officials admit that they have no means of monitoring claims made by the Advisory Boards they have empowered.

Therefore, according to FTC attorney Paul Hodge, "the milk board is nothing but a private trade organization masquerading as a state agency. And even if they are a state supported outfit, we still have jurisdiction because they operate for a private benefit."

California's Assistant Attorney General Sanford Ruskin agrees that the relationship between the Milk

Board and the state "is an unusual kind of thing," but he maintains that the intent of the law that created that curious union was to promote the welfare of the entire state, and therefore the FTC may not act against the milk ads.

Upon filing their suit, the state and the Milk Board received a temporary restraining order against the FTC, and a hearing was scheduled for Sept. 20 in federal district court. At that time, the FTC will argue that the milk campaign indicates that California has little or no means or desire to review the content of ad programs which it organizes—or to enforce its own laws against false or misleading advertising.

Meanwhile, California owns the distinction of being the first state ever to be sued for false advertising.

—Mark Brewer

KQED strike

Public station KQED's liberal image is being battered by a bitter strike now entering the third week, and there is no end in sight. Some 51 engineers, reporters and production assistants of Local 51 of the National Association of Broadcast Employees and Technicians (NABET) hit the bricks the first week of September. This week they were joined by the artists and floor directors, as well as 18 non-striking union employees. And even some non-union workers are refusing to cross picket lines, despite a threat from William Osterhaus, president of KQED, that "their relationship with their employer would be affected."

"The pay here is bad, but pay is not the issue," said Dick Meister, a spokesman for the strikers. "The issue is job security." For reporters that means a union shop, a demand which KQED has rejected during the nine months of negotiations. The station wants to exclude all reporters but the Newsroom regulars from the union, thus depriving the many "temporary" reporters of union protection.

As for the engineers, KQED is attempting to put new work rules into the contract whereby union engineers who left or retired would not be replaced. In the year since Osterhaus has been at the station, the number of engineers has declined from 44 to 30.

Osterhaus came to KQED from KPIX in 1973, with the job of "cutting the fat" from KQED financial affairs. (See "The KQED Saga," Guardian, Sept. 20, 1973.) But instead of repairing the damage of KQED's real estate fiascos, he has tried to squeeze employees by using non-union "temporary" personnel to cut costs. Before the reporters held their election on whether or not they wanted a union, Osterhaus told several of them, "You're creative, you don't want a union." He was wrong, but still seems to think that the liberal, arty tone of the station is more than compensation for the lack of union protection.

"This is the corporate mentality we're dealing with," noted Meister. "Osterhaus and the people he brought over from Westinghouse are corporation men who happen to be in broadcasting. They could just as well be in soap. A union shop is a basic union demand, but Osterhaus is operating out of a 19th century policy manual."

Union negotiator Bob Lenihan calls the talks at this point "a sham," with no progress being made on the key points of job security and a union shop. But employee morale is good, boosted by a half-hour "Newsroom of the Streets" which is shot in various locations (a BART train, City Hall, the Opera House) and broadcast on cablevision Channel 6. Unless the "liberal" audience that supports KQED can put pressure on the Board of Directors to begin real negotiations, that's the only place you'll be seeing Newsroom, or any other locally produced educational television, for some time.

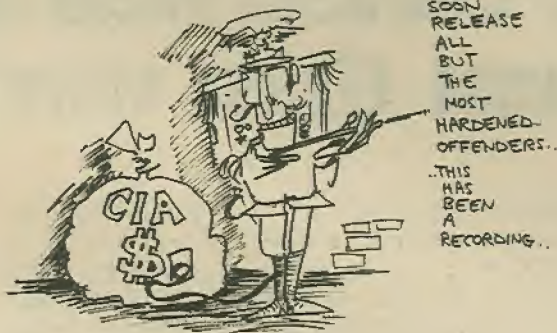
—Bill Trumbly

Hooray for Kopp!

Good for Sup. Quentin Kopp. He bit the bullet and did what no other supervisor in years has had the courage to do—go against Fortress PG&E and request public hearings on the question of municipal acquisition of the PG&E electric system in San Francisco.

Kopp wants the hearings at "dates and times that will elicit information and opinions from as broad a public spectrum as possible," and to this end the Governmental Services Committee at press time scheduled a preliminary hearing for Thurs., Sept. 19 to plan for the big one, some time in November.

There's a big job ahead for public power advocates as a result of Kopp's decision. They should start doing



Cartoonist Dan O'Neill takes over on Newsroom of the Streets, 7 to 7:30 pm every week-night on Cablevision (Ch. 6) in SF.



their homework now, marshalling their arguments and evidence, checking into PG&E reports to the California PUC, reading reports of the Federal Power Commission on bill comparisons in public and private power cities, writing to the American Public Power Association (2600 Virginia Ave., NW, Washington, DC) for basic information, becoming familiar with the political tactics and arguments used by PG&E in recent public power fights in Berkeley and Foster City, learning about the performance of other public power cities, studying the findings of Accountants for the Public Interest in their recent analysis of the economics of public power in San Francisco, reading back issues of the Guardian (we've been pushing this matter for five years), reading the 1973 Grand Jury report on Hetch Hetchy, and determining what the people of San Francisco want their electric utility to be.

—Peter Petrakis

The tethered vs. the untethered press

It was the tethered vs. the untethered press the other day in City Hall and, from all accounts, the representative of the tethered press, Examiner City Hall reporter Russ Cone, was on the lam.

Cone, you will recall from "The Tempest in the Press Box" story in the last Guardian, urged Sup. Dianne Feinstein in a two-page memo to limit the press box in the supervisors' chambers at City Hall to the daily press reporters who make an "honest wage" and to kick out all the "untrained, untethered and often virulently biased... self-proclaimed newsgatherers." Translation: the Guardian, KPOO, KPFA, the SF Study Center Newsletter, the Sentinel, et al.

His complaint: the untethered press was rowdy, boisterous and kept Cone from doing his usual bangup job of reporting.

Cone argued his case in a rare personal appearance before the supervisors' calendar rules committee, but it was soon obvious nobody else backed him up, not even his own editors and Examiner Publisher Charles Gould, not even Chronicle City Hall staffers Jerry Burns and Julie Smith, who formally took "no position." Cone stalked from the chambers before anybody could ask some questions:

Who specifically is untethered and itinerant? What is an honest wage? How much does Cone make? How much do reporters have to make to be able to sit with Cone in the press box? Why does Cone seem to have so much trouble in the press box?

Why, we asked the committee, does Cone want another City Hall subsidy when he already gets at taxpayers expense: a free parking space each day at City Hall, a key to the City employees' toilet, free access to the supervisors' xerox machine, a lavishly furnished press room with his own cubicle, desk and City Hall telephone, a stock of Alhambra water at \$100 a year from the mayor's budget, free heat and light, once a day janitorial service and a public address system that

carries the supervisors' deliberations directly to him in the press room? A committee of reporters was appointed, chaired by Carol Kroot of the Progress, to get to the bottom of things.

And who is tethered and untethered in the City Hall press corps? One clue came in the coverage of this story. Cone, who thought the issue important enough to bring to the committee, despite the obvious First Amendment problems, didn't bother to stay for the hearing or write it up for his paper. And neither did his colleague, Harry Johansen, who covered the hearing in Cone's absence. "I don't see any story in it," he told us. "There may be one for the Guardian, but not for me." Burns and Smith wrote nothing for the Chronicle.

A lot of the other press, from KCBS down to KPOO and KPFA, covered the issue extensively. The moral is clear: you can't leave the press box to the tethered press.

—Bruce B. Brugmann

Trouble on the docks

Obscured by recent revelations of Alioto's wheelings and dealings on the waterfront is a bitter dispute raging within the Longshoremen's Local 10 of the ILWU.

The conflict erupted into violence Sept. 13 when a group of about a dozen longshoremen barged into Local 10's office on Fisherman's Wharf, assaulted Business Agent Larry Wing, threw Local 10's elected officers out of the building and occupied the office for several hours. Wing was briefly hospitalized for head injuries sustained in the attack.

Although the subsequent Examiner news article depicted the takeover as the work of disgruntled rank and file, the invaders included Chief Dispatcher Joe Mosley and longshoremen with close ties to the International Union headed by Harry Bridges. Indeed, the brief takeover appears to have been staged for the media. Examiner reporter George Rhodes, who was at the scene of the attack, told the Guardian that he had received an "anonymous phone call" alerting him in advance of the takeover.

The dispute between Local 10's officers and the International has been raging since early this year when a group of insurgents led by Local 10's current officers wrested control of the local from a slate backed by Bridges. A major bone of contention is the fate of Local 10's headquarters, worth an estimated \$5 million: earlier this month the union's membership voted overwhelmingly to lease the valuable office and move to a cheaper location, thereby frustrating the rumored intention of the international leaders to have the property sold.

Despite the vote on the building the fight is far from over. The international has appointed monitors to oversee the business of the local and the local's officers have defied several of the orders given them by the monitors. Observers expect the clash to come to a head within the next month.

—Bob Levering

Media blackout

If Jack Anderson wrote a column about a Marin County consumer group's challenge to Pacific Telephone, you could read it in the SF Chronicle, right? Wrong. The Chron does not carry unfavorable utility news even by its nationally syndicated columnists. Here's part of the mission section of Anderson's Sept. 5 column, as carried by the Washington Post and Anderson's other subscribers.

"Pacific Telephone, Bell System's giant California subsidiary, recently agreed to deliver Model 812 PBX switchboards at a reasonable price to Levi Strauss, Allstate Insurance and others. But once installation was under way, Pacific drastically jacked up the price.

"If this weren't enough, we have now learned that even as its salesmen were quoting the original low price, Pacific's management was estimating how much prices should be raised. . . A consumer advocate, David Wilner issuing Ma Bell's Pacific subsidiary to roll back the price."

Wilner filed complaints before the California PUC in the name of his Marin-based group, Consumers Lobby Against Monopolies. A full hearing is expected some time in the middle of October. Wilner says that the tariff hikes would affect some 500 firms and increase Pacific Telephone's annual revenues by some \$800,000. Consumers Lobby believes that one way to fight rising inflation is to batter down prices that are kept artificially high as a result of monopoly practices. ■

—Ken McEldowney

Shaklee: More concerned about the environment than worker safety?

By Bill Wallace

On April 11, 1974, moments after the night maintenance crew came on duty, an explosion ripped through the Shaklee products factory on Conlon St. in Emeryville, virtually gutting the building and blowing away its roof. Seven employees were injured. One of them, 20-year-old maintenance man George Festejo, died from his injuries at Brookside Hospital in San Pablo a little over a month after the explosion. Another worker, Dominador Escalona, is still recovering from the injuries he sustained six months ago.

The explosion was triggered by alcohol fumes produced by granulating magnesium oxide powder for food supplement tablets. The process was a familiar one to plant employees: a total of twelve batches had been completed successfully before the blast occurred. But on April 11, four tons of the chemical were to be processed—far more than had ever been done at one time before. The extra-sized batch meant more alcohol fumes, and more fumes meant more danger.

Some workers became alarmed at the heavy alcohol smell produced during the granulation process, and recalled that explosions had occurred during similar operations at Anabolic Inc. and Nutralite, both food chemical plants like Shaklee.

"Twelve hours before the stuff started, I told them 'If you go ahead with this, someone is going to get killed,'" recalls plant maintenance engineer Don Woodruff. "They just told us it had to be done. The big push was on. This was the biggest batch ever done there and I guess it was a make-it-or-break-it operation as far as the management was concerned."

Mike Deorian, who was in charge of the mixing process, also tried to warn Shaklee officials of the danger. "When I complained," he says, "they told me that if I didn't do it, they would fire me and get someone who would. I didn't have any choice: I had to do it or lose my job."

Shaklee Industrial Corp., the Emeryville-based health food-detergent combine, has parlayed a reputation for concern over the quality of the environment into a sales gimmick worth \$19 million last year. But Shaklee workers are beginning to feel the company

should spend some more time worrying about the conditions inside their own plants.

"They're an asshole outfit, if you'll pardon my language," says Woodruff, who left the company in disgust after the explosion. "They don't care about the people who work for them at all. They're just a bunch of salesmen playing at running factories."

Inspector Earl Scarborough of the El Cerrito Fire Dept., who investigated the explosion, concluded that the plant should never have been used for the granulation process in the first place: there were simply too many built-in hazards. "During my investigation I interviewed a man who originally designed the ovens in which the chemicals were being granulated and he said they hadn't been built to vent the inflammable gasses like alcohol fumes in the first place. The ovens weren't adequately ventilated to clear out the volume of fumes created, and there were literally thousands of ignition sources in the plant."

The State Division of Industrial Safety (DIS) also investigated the accident, and while state officials are forbidden to discuss cases they investigate, Contra Costa DIS Director Bill Tickle indicated that no less than three state safety laws appear to have been violated, including failure to ventilate adequately the granulation process and to insulate all possible ignition sources in the vicinity of the operation.

Tickle would not say what action the state might take against Shaklee, but he did point out to the Guardian that the DIS is empowered to fine companies violating state laws and to recommend criminal prosecution to local district attorneys in the event that the violations result in personal injuries.

Meanwhile Shaklee may face other legal action as a result of the blast. A private investigator employed by one of the victims has been making inquiries to determine whether or not there are grounds for a lawsuit. Inspector Scarborough feels that there are plenty of grounds: "Let me put it this way," he told the Guardian. "If no one files a lawsuit on this thing, well, their lawyer isn't worth a damn." For instance, he says, Shaklee "must have known" the Conlon plant was un-

'I told them: If you go ahead with this, someone is going to get killed. They just told us it had to be done. The big push was on. This was the biggest batch ever done there and I guess it was a make-it-or-break-it operation as far as the management was concerned.'

—Plant Maintenance Engineer Don Woodruff

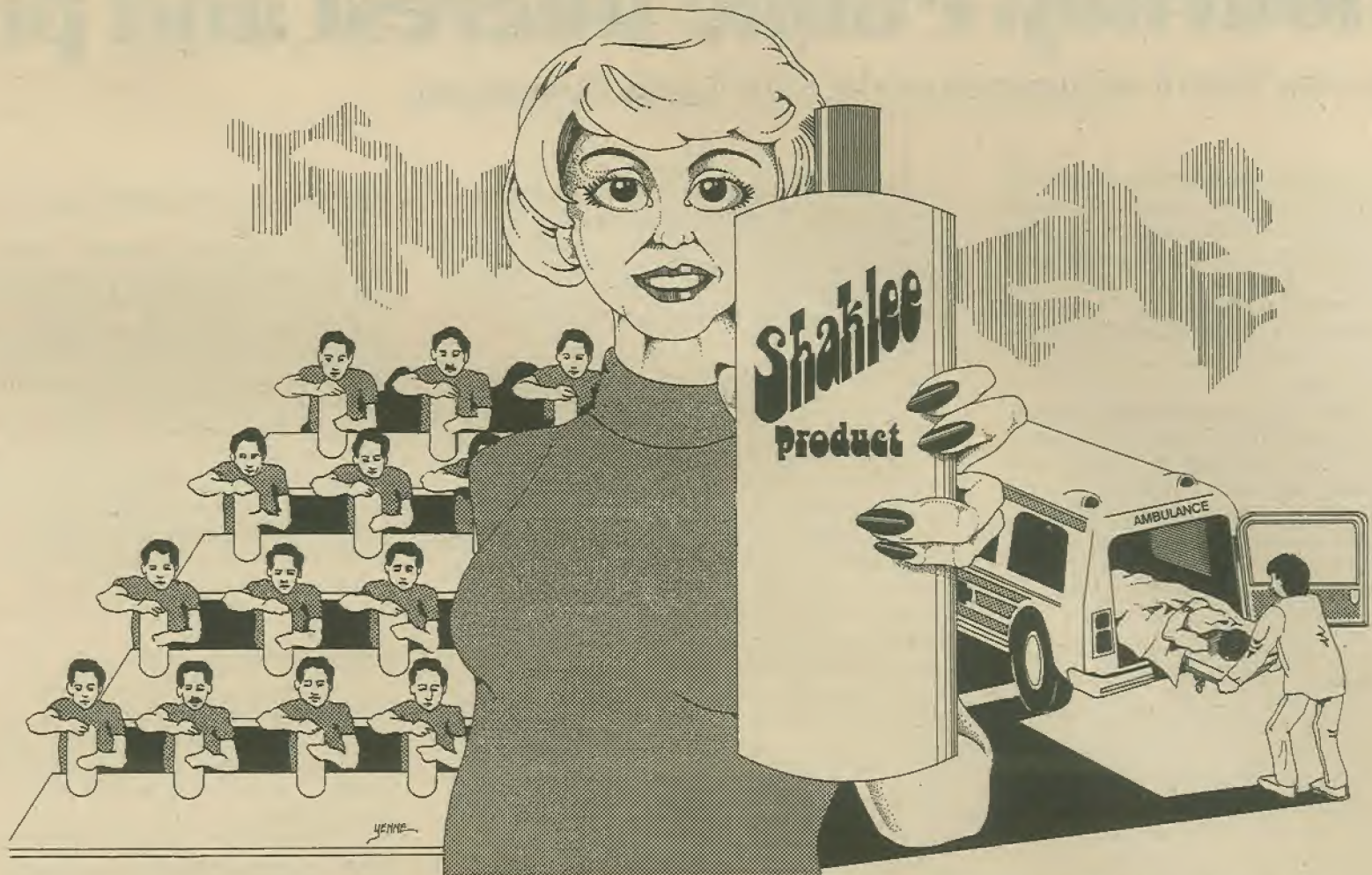
safe for the granulation process. "I mean, they bought the thing and they must have been pretty darn sure what they were getting."

Paul Schaffler, Shaklee's manager of industrial safety and security, says it was his understanding that the factory's previous owners, who designed and built the facility, had operated for years without incident.

"I can't really understand why the explosion happened at the time," he told the Guardian.

Mike Deorian knows why: "The working conditions are lousy," he says, "and so is the pay. Shaklee's making money off our bad conditions." When he and other employees of the Conlon St. plant were transferred to another Shaklee factory on San Diego St. in El Cerrito, they found conditions there little different from those

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they had left behind: crowded work areas, food supplement tablets spilled all over the floor and the air thick with the cloying odor of alfalfa. Deorian was appalled to find a protein powder bottling operation at the new plant creating a fine powder that could be accidentally ignited to set off another explosion.

"The amount you get paid for working under these conditions is amazing," Deorian says. "Some people who have been here for five years get only \$4.15 an hour. Starting pay is as little as \$3.78 an hour."

On the other hand, Deorian says that conditions at Shaklee's Hayward plant are far better. "The Hayward plant is clean enough so you can eat off the floors," he says. "We had to fight with the management here to even get a day off to go to George Festejo's funeral,

and those who had to work on the Fourth of July got straight pay—no overtime. Down at Hayward, workers get holidays off and overtime if they have to work on an off-day."

The difference between the two plants is simple: Hayward is unionized; it is affiliated with Local 655 of the International Brotherhood of Teamsters.

In response to the conditions at the San Diego plant—and to forestall a possible repetition of the Conlin St. disaster—Shaklee workers in El Cerrito have mounted a campaign to unionize, too.

Last week all but two employees at the San Diego plant walked out, vowing to remain off the job until Shaklee recognizes their right to union representation. That could be a long wait: Shaklee Industrial Relations

Director Don Carpinello feels the unionization drive is "inappropriate"—since Shaklee is in the process of transferring its El Cerrito workers to Hayward. Six have already been sent down and the move is expected to be completed by early next year.

The El Cerrito strikers are determined to win, however; if they are not unionized when they reach Hayward, they will lose what seniority they have accumulated in El Cerrito—and be left in the same situation as a new employee hired fresh off the street.

Leading the strike in El Cerrito is Mike Deorian, bitter at what he sees as Shaklee's indifference to its workers' welfare. "We are ready to go to the wall on this," he says, "and it looks as if that's exactly what we're going to have to do."



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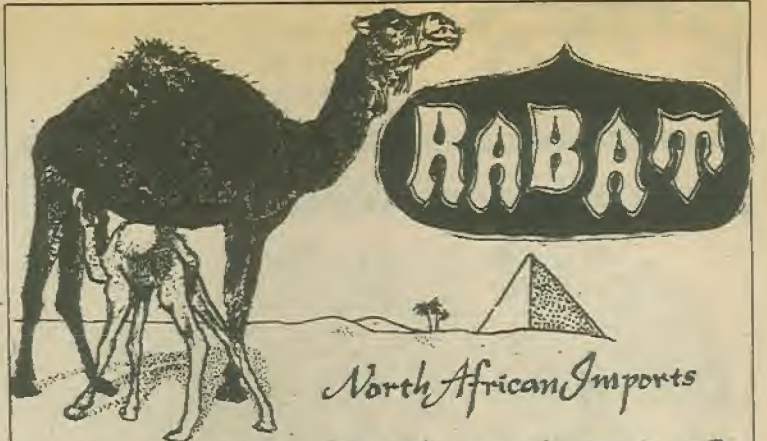
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Flournoy: Public interest and private

His sorry record as chairman of the State Lands Commission

Houston Flournoy's campaign for Governor of California hangs on a cultivated image as a competent, efficient, moderate Republican. He has carefully managed to avoid being associated in the public mind with the neanderthal wing of the party, the Ronald Reagan/George Murphy/Richard Nixon crowd. In the wake of the scandals which destroyed Ed Reinecke's gubernatorial hopes, Flournoy's image as a "clean" politician remains his greatest asset.

But behind the glossy image lies Flournoy's spotty record as a public official. For the past eight years, Flournoy has been State Controller, and as such, chairman of the powerful State Lands Commission (SLC) which oversees the use of some four million acres of public lands. Its powers are vast, ranging from administration of tideland leases off the coast to the regulation of development in and around the state's extensive system of lakes, rivers and estuaries.

Theoretically the SLC is supposed to preserve and protect state lands from destructive private development. But over the past eight years, Flournoy and the SLC have consistently voted in the interests of well-heeled corporations. They have voted to give away Orange County's lovely Upper Newport Bay to the Irvine Company; to hand over chunks of valuable SF Bay salt ponds and sloughs to the Leslie Salt Company; to allow oil companies to resume drilling on state tidelands; to charge the oil barons less than fair market value for oil they drill on state lands; and have established a pattern of non-enforcement of state law in the Tahoe area that has benefited Dart Industries, a recreational land developer. As one government official well acquainted with Flournoy/SLC policy over the past eight years put it: "The SLC functions like a private domain run for the pleasure of the private interests."

Cementing his marriage to big business is Flournoy's blase acceptance of massive financial and political backing from corporate interests who have specifically benefited from his votes on the SLC. Flournoy campaign coffers have been jammed with gifts from the Irvine interests, Leslie Salt, the oil companies and Dart Industries.

Flournoy's questionable performance on the SLC goes back to his first days on the commission in 1967, beginning with a land deal in Orange County that would have turned an unspoiled natural bay into a private lake for the pleasures of the local land barons—the Irvine Company.

During the last year of the Brown administration the Irvine Company, one of the most powerful corporations in southern California, came before the SLC with a proposed land deal. Irvine wanted to obtain 2.5 miles of state-owned tidelands along Upper Newport Bay for some 450 acres of Irvine ranch land above and around the bay. Irvine also proposed that the state dredge the upper bay and deposit the fill along the shoreline Irvine sought to acquire. The proposed land swap would be highly favorable to Irvine: all but 2,600 feet of the newly created 2.5 miles of lucrative shoreline property would go to the land company.

Opposing the swap was a handful of local conservationists concerned about the despoiling of their bay—the last pristine bay-like body of water in the southern half of the state. The SLC at the time sided with the conservationists and unceremoniously rejected the Irvine proposal. Frank Hortig, then SLC's administrative officer, termed the swap "a distinct loss in value when measured in the scale of the statewide public interest." Most objectionable, said the SLC, was that the Irvine

plan would "add to the predominant private domination of the bay."

But this concern for the public interest vanished with the advent of the Reagan administration in 1967. With Flournoy as new head of the SLC, the Lands Commission began to backtrack on its position on the land swap, and in the fall of 1967 finally reversed itself and okayed the deal, ignoring earlier arguments by the SLC staff and protests by conservationists.

A 1972 Auditor General's report captures the brazenness of the SLC action: "The SLC approved the Upper Newport Bay exchange in spite of warnings that public access along the entire western side of the bay would be so inadequate after the exchange as to raise a substantial question even to the legality of the exchange."

Even more disturbing than Flournoy's apparent lack of concern for the public interest are the extensive political and financial ties between Flournoy and the Irvine interests who profited from his stand on the SLC. Flournoy has enjoyed the strong support of men like John Murdy (a member from 1966 till this year of the Irvine Foundation which controls the Irvine Co.). As a state legislator in 1957, Murdy sponsored legislation designed to pave the way for land exchanges like the Irvine deal. He contributed two undisclosed amounts of money to Flournoy's 1966 campaign. Another strong backer has been John S. Flour, also a director of the Irvine Foundation, whose corporation (the Flour Corp.) contributed \$1,000 to Flournoy's 1970 campaign chest, and whose nephew, John Robert Flour, kicked in \$1,250 that same year.

There are equally strong ties between Flournoy and the Irvine Co. itself. Gibson, Dunn and Crutcher, the Los Angeles-based law firm for the Irvine Co., have been longtime Flournoy backers: partners in the firm gave



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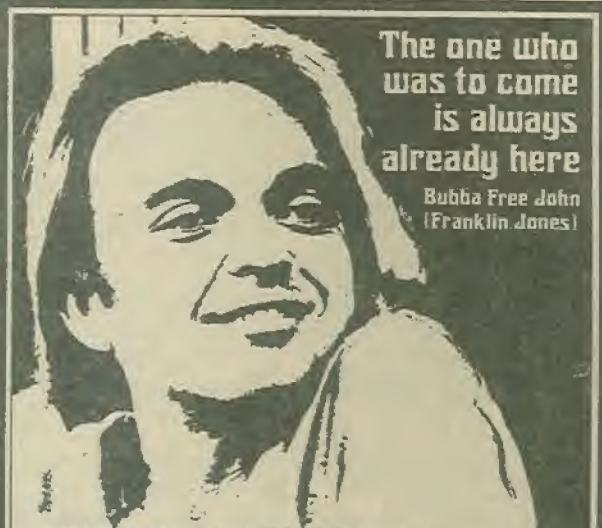
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four contributions of undisclosed amounts in 1966. A member of the firm, William French Smith, is Gov. Reagan's personal attorney and the man in charge of the Irvine account. He gave Flournoy \$1,250 in the 1970 campaign and has kicked in \$1,500 so far this year. Still another key Irvine figure, William Pereira, master planner for the land company's Newport Bay operations, gave Flournoy \$1,250 for his 1970 campaign. To keep things current, Athalie Clark, a former member of the Irvine Co. Board and a member of the Irvine family, is now Flournoy's co-chairman for Orange Co.

The pattern of heavy financial backing from the Irvine interests and other right-wing burghers of Orange Co. provides an interesting contrast to his public image as a "moderate" Republican. His political appeal was summed up by attorney William French Smith, who expressed admiration for Flournoy's "good understanding of the problems of business."

"It is important," French said, "that whoever is governor understands the needs of business."

While Flournoy's SLC was doing its best to give away Upper Newport Bay, it was also working hard 400 miles to the north to hand over a huge chunk of SF Bay to the Leslie Salt Co. In 1968, the Lands Commission concluded a deal which gave Leslie 438 acres of developable state lands worth \$1,275,000 in exchange for 1,000 acres of less valuable marshland worth \$1,000,000.

As in the Newport case, environmental groups opposed the deal pointing out that not only would the state lose money but also pave the way for a major new development on the Bay. One critic, the late Karl Belsar of the Santa Clara Co. planning department, called it "the greatest land grab in the history of California."

Again, despite the objections of the conservationists, Flournoy and the SLC approved the swap. The land traded away by the SLC is now slated for a \$30 million shopping center, apartment and marina development by Mobil Oil Estates, with Leslie Salt holding a 25% interest in future profits from the development.

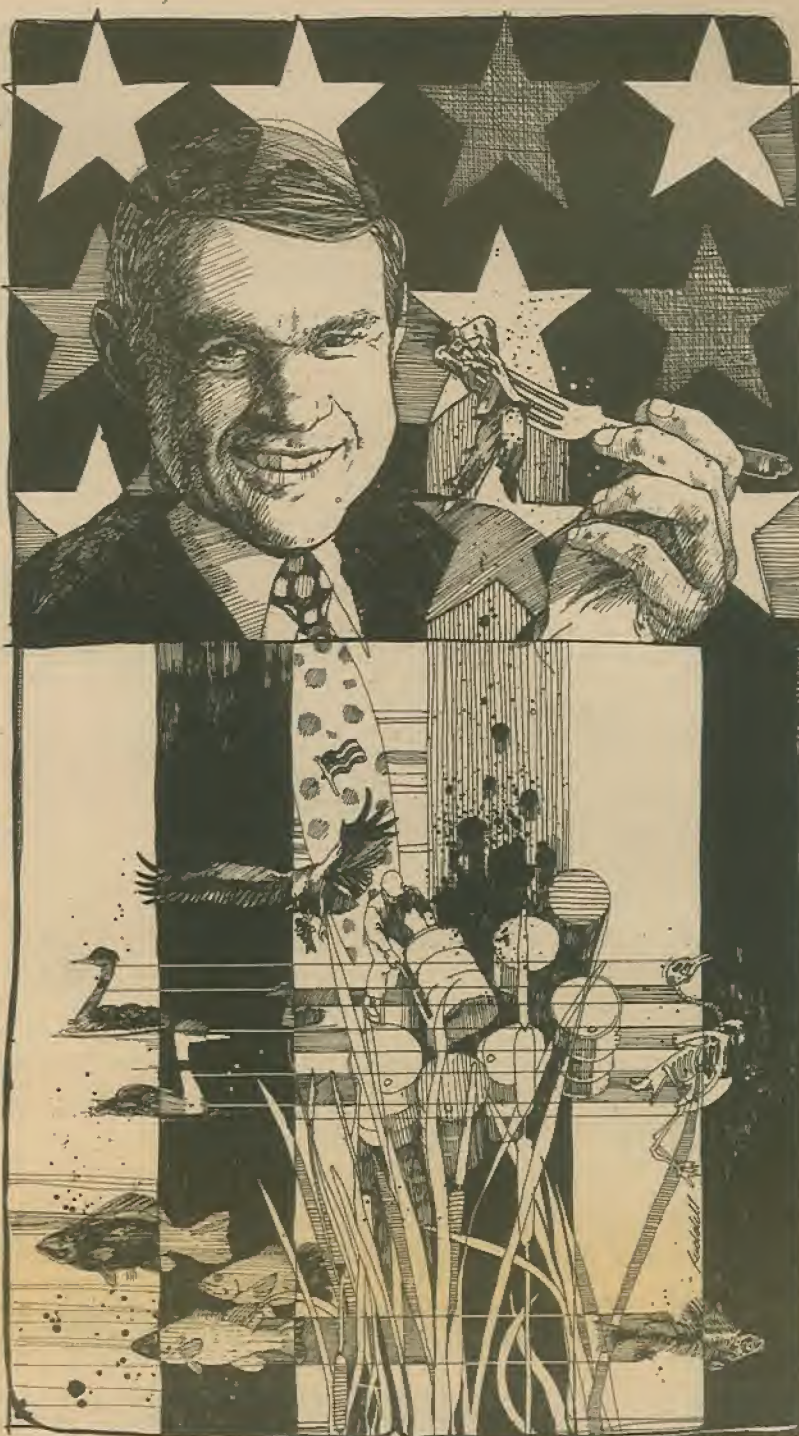
As in the Newport case Flournoy received large sums of money from those with a substantial financial stake in the SLC decision. August Schilling, a recently retired Leslie Salt executive who owns a huge block of stock in the company, has donated \$2,500 to Flournoy's 1974 campaign. In 1970, Jasper Tully, another former Leslie director, gave Flournoy an unspecified amount of money; and former director Jacquilin Hume has kicked in an additional \$1,500 for Flournoy's current campaign.

Another prominent Flournoy backer is Sherman Chickering, partner in the San Francisco law firm of Chickering and Gregory, which represents Leslie Salt. In 1966 Chickering gave two contributions of undisclosed amounts to Flournoy, another undisclosed amount in 1970, and so far this year has dumped \$1,000 into the Flournoy campaign war chest. Asked about the donations, senior partner Chickering told us, "I believe we do represent Leslie Salt but I'm not knowledgeable." The donations were prompted, he asserted, by Flournoy's "integrity in office."

"We do have an energy crisis—and it is not a public relations gimmick by the oil companies and utilities to rip off concessions from public agencies"; that's how Houston Flournoy assessed the state energy situation in May 1973. Less than eight months later, this same public official, as chairman of the SLC, led the drive to resume offshore oil drilling on state tidelands.

The California SLC moratorium on drilling in state tidelands was established in 1969 in response to the disastrous oil spill in Santa Barbara which blanketed the beaches of the area with a black coat of oily sludge. Over the next five years the oil companies worked diligently to get the SLC to lift its moratorium. With the coming of the "energy crisis," the oil companies had Flournoy and the SLC leaning their way.

Flournoy maintains he has high confidence in the "new procedures" that make drilling safer, and a final decision to reopen the oil leases up and down the state seems assured. The first public hearings on opening up Santa Barbara are scheduled for Sept. 21, and Dan Everitts of the SLC told us, "They'll probably all be drilling by the end of the year."



Houston I. Flournoy, the end of an ecological chain.

But the spectre of another disaster like that in Santa Barbara still haunts environmentalists. They note that major blowouts have occurred in the Gulf of Mexico in the years since the moratorium. There is widespread skepticism over the claims of the oil industry. Flournoy, and the SLC, state that drilling is much safer now than it was in 1968. "There's an enormous gap," comments Connie Parrish of Friends of the Earth, "between what the oil industry predicts it can do and what it can do when an oil spill occurs."

Another critic of the SLC/Flournoy decision to resume oil drilling is Bill Gessner, a veteran of over 10 years working oil rigs from Texas to Santa Barbara. "The state regulations and the federal regulations are inadequate," the veteran oilman told us. Gessner is particularly disturbed over the ability of state inspectors to regulate what goes on on the platforms: "They are not qualified. I witnessed them on the platforms—all they did was drink coffee and watch TV. They didn't seem to care very much."

In short, Flournoy and the SLC have allowed drilling to resume off the coast with prevailing conditions virtually the same as in 1969, year of the infamous Union Oil blowout.

In addition, Flournoy/SLC have given oil companies other breaks. The Lands Commission is also responsible for collecting state royalties from oil leases on state lands. Theoretically, the SLC seeks to collect royalties on the basis of a "fair market price"; in reality, the SLC has allowed the oil industry to pay royalties based on their own "posted price"—a price notoriously lower than the actual market value of the oil.

For this practice the SLC has come under heavy fire. An August 1974 report from the Legislature's Joint Committee on the Public Domain revealed that by turning over the determination of "fair market value" to the oil companies, the state was losing \$10,000 a day in potential revenues. The committee concluded "the failure to use ordinary prudence in marketing the state's crude oil has unnecessarily caused the loss of millions of dol-

lars." The committee also chided Flournoy for failure to take "appropriate action to rectify the situation."

The SLC and Flournoy have also caught flack for undercharging the oil companies another way—on leases for the right to pump oil from ship to shore through state tidelands. The amounts paid to the state for these leases are based on the assessed value of the land established by the SLC; that assessment, critics charge, has been kept artificially low.

The Auditor General's office, for instance, has pointed out that while the state receives anywhere from \$6 to \$900 per acre on these leases, the city of Long Beach receives \$7,500 on similar leases.

Summing up the situation last January, the auditor's office called the appraisals "largely arbitrary" and concluded they have "resulted in low and inequitable revenues for the state."

Even as the campaign moves into its final, frenzied weeks, the fallout continues from the SLC/Flournoy maladministration of the public domain. On Sept. 24 the Lands Commission will meet to decide on a permit request from Dart Industries to retain a pipeline they built into Lake Tahoe.

The Dart debacle goes back to 1972 when the SLC discovered that the company had illegally extended a pipeline to Lake Tahoe in order to supply water for their local residential development. The pipeline, according to one environmental impact report, would threaten the lake's water level and diminish its recreational value. The SLC took six months after discovery of the pipeline before forcing Dart to apply for a permit.

The Dart pipeline is only one of many cases in which the SLC failed to adequately safeguard public land in

the area. According to a 1970 SLC study, there were over 770 trespassers on the public domain in the Tahoe-Donner area alone. The late move on the Dart pipeline is only one episode in a pattern of maladministration by the SLC during the Flournoy years, a pattern beneficial to private corporations.

Cases like the Dart one have led many in Sacramento to suspect that the SLC foot-dragging involves more than mere inefficiency. Comments one long-time observer of the SLC: "What takes them so long to stop something like that pipeline? What reason is there for not punishing violations of the public domain? If you ask me there's got to be some money somewhere."

In the case of Dart there is an extraordinary amount of money. The company itself has already dumped \$1,500 into this year's Flournoy campaign; Justin Dart, chairman of the board, chipped in \$1,250 on his own in 1970. Another Dart director, LA auto dealer Holmes Tuttle, is a major Flournoy backer: this year he's donated \$6,000, underwrote a \$10,000 personal loan to the campaign, and helped guarantee yet another loan of \$149,000. In addition three partners from Dart's law firm—Kalmbach, DeMarco, Knapp and Chillingsworth—have given Flournoy an additional \$1,025 for the 1974 race.

Dart officials deny, however, that their contributions are designed to influence the GOP gubernatorial contender. When we approached Norman Wicks, Dart's PR man, about any possible influence-peddling, he shot back: "Now, isn't that ridiculous?" Another person shocked at any such suggestion was car dealer Holmes Tuttle. "I've never used influence like that in my life," he sniffed.

We had only a brief opportunity to question Hugh Flournoy himself about the propriety of accepting contributions from those who stood to benefit from SLC decisions. Sitting in the back of his Cadillac limousine parked in front of the SF Press Club, the candidate wearily puffed on a cigarette and listened to our queries. Calmly, he replied, "I have never taken a contribution with a string attached."

We then told him that those lines had been heard before, from other politicians, who today are standing for indictment or are already behind prison walls. Flournoy responded that the money he's gotten from SLC-related sources have been "too small" to make much of a difference. "If Standard Oil offered me \$100,000," he insisted, "I wouldn't have taken it."

The choice of company, the exact dollar amount: it seemed odd that he would be so specific. Especially just a few months after he accepted a loan of \$100,000 from David Packard, a very rich man from the Peninsula who has his own company (Hewlett-Packard) and also serves as a member of the Board of Directors of . . . Standard Oil. ■

By Paul Grabowicz and Joel Kotkin (research by Roland DeWolk and Tina May)

McDonald's: Watch out, San Francisco,

By Jennifer L. Thompson and Bob Levering

They're on their way. Two are already in operation, two more are slated to open before the end of the year. If all goes well for Big Mac, SF will soon be blessed with no less than 20 sets of Golden Arches, to join the 63 others around the Bay Area. It's part of McDonald's big drive into the cities, now that the suburbs have reached the point of saturation. SF is not alone: New York has 22 McDonald's in operation or on the way, despite community objections of crime, litter and traffic congestion. It's an issue that rouses passions on both sides. SF State Prof. Mario D'Angeli calls McDonald's expansion plans "a step toward fascism," while the Chamber of Commerce calls the community opposition a "witch hunt" that "attacks the very roots of free enterprise."

On June 17, the Board of Permit Appeals approved a McDonald's restaurant at the corner of 24th St. and Mission by voting 3-2 against the firm's entry into the Latin community (four votes are required to overturn a permit). The vote ran counter to the wishes of almost every community group in the Mission District, as well as SF environmentalist groups and the entire SF labor movement. Joining the chorus against Big Mac were the Mission Coalition, Spanish Speaking Citizens Foundation, League of Latin American Citizens, Mission Senior Citizens Organization, Mission Planning Council, La Raza, Hijos de Puerto Rico and Centro De Cambio.

On the other side was Anglo Merchants in the Mission, headed by Frank Hunt, one of the Mission's biggest land speculators, and the Chamber of Commerce, which welcomed the burger chain with two laudatory feature articles in SF Business.

Some Latinos, like entrepreneur Ben Rivera, the Puerto Rican president of the Latino Local Development Corp., have also welcomed McDonald's. "Our doors are open to all businessmen," he told the Guardian. "I don't care if they are McDonald's. We help all minorities." Rivera's

expressed aim is to turn 24th St. into a "Latin American mile." When asked how Big Mac fits into his plans, he stammered, then replied, "Business development benefits all the people of the community."

But does it? McDonald's opponents feel they have plenty of reason for skepticism. One City official familiar with urban planning issues put it this way: "The 24th Street decision is the worst example of McDonald's potential for screwing up a community. I'm scared shitless of McDonald's." Here are some of the reasons:

Litter: Nationwide, McDonald's 2,900 outlets use up the equivalent of 400 square miles of forest a year, much of which ends up as litter. With SF's street cleaning staff down by 25% because of lack of funds to fill vacancies, McDonald's opponents feel that the addition of thousands of Big Mac containers will undo all the good that has come


from the City's efforts to beautify the area around the BART station.


Traffic Congestion: With eight bus lines converging on the intersection, 24th St. and Mission is already one of the most congested in the City. McDonald's will not help the situation—especially since double-parking is the modus operandi at the urban McDonald's now springing up around the country.


Aesthetics: The brick walls rising on 24th St. hardly reflect the area's predominantly Victorian architecture, nor do they have much to do with the Mission's Latin cultural heritage. Toby Levine, head of the Mission Planning Council, feels that the corner deserves special consideration as a "gateway to the Mission." "Wouldn't a colonial-style restaurant with a hall for fiestas or a Latino food bazaar be more beneficial to the community?" she asked us.


Crime: "These fast-food places are notorious for attracting street people," one City official told

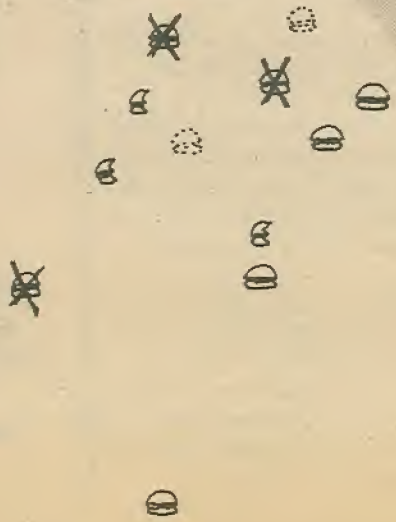
McDonald's on the Move:

 **In operation:** Market (betw. Sixth/Seventh Sts.); Ocean (nr. City College).
Being built: 24th St./Mission; Market/Second St.

 **Applications:** Haight/Stanyan; Geary/Presidio; 16th St./Mission.

 **Denied by Board of Permit Appeals:** California/Hyde; Chestnut/Pierce.
Dropped by McDonald's: 19th Ave./Irving.

 **Rumors:** Chinatown/Broadway area; Fillmore district.



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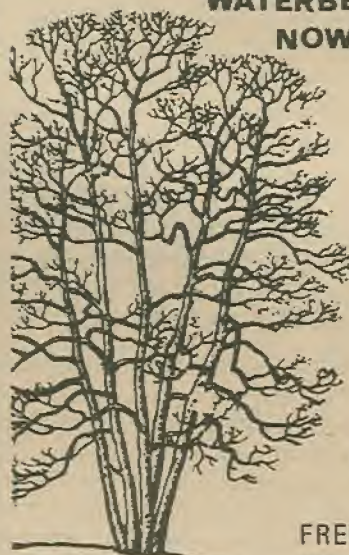
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here come the burgers!

us. "It's not like Ronald McDonald with 14 kids and a rubber ball. It's not that pretty a scene, especially in an urban setting." Sam Ruiz, a worker at the Mission RAP program, told us that McDonald's is talking about being open on a 24-hour-a-day basis, and that he fears that it will become another hangout like the Doggie Diner on 18th Street.

Inez Chambers, former director of the Centro de Cambio drug center, reports, "Over the last three years we have experienced an escalating rate of arrests at local hamburger stands which provide an environment for sales of heroin and consequent arrests." Another fear is that McDonald's proximity to the BART line will facilitate both quick getaways and transbay drug trafficking.

"I am afraid of the idea of more hamburger stands in the community that would cater to drug hang-outs," says Andy Jones, Mission resident for 15 years. "One of my 10 children has been affected by drugs. I feel that hamburger stands in the heart of the Mission drug traffic will contribute to the drug environment and I will personally oppose McDonald's."

Economics: McDonald's will pose a serious threat to neighborhood restaurant owners. Ray Kroc, McDonald's board chairman, estimates that the Mission/24th St. franchise will gross at least \$1 million during its first year of operation. Much of this money will be coming out of the pockets of other local restaurant owners, as patrons are attracted by the burger chain's multi-million dollar advertising campaign.

Adolfo Majewsky, Mission realtor and Latino leader, adds another reason: "McDonald's undermines the ethnic traditions of our community," he says. "The best way to do it is through the youth. They'll go from enchiladas to hamburgers. Anglo merchants are the worst...they show no community involvement. McDonald's isn't coming to the Mission for the community, but because they're following BART."

"That's ridiculous," 24th Street McDonald's franchise co-owner Gene Gonzales told us. "I was eating chili dogs in the Mission 35 years ago. Most of these Mexican restaurants serve hamburgers and hot dogs."

McDonald's received national attention over a year ago when President Nixon proposed a minimum wage law excluding students who work part-time—precisely the category of the bulk of McDonald's workers. The proposal that was eventually enacted became known as the "McDonald's Rule," because it was widely assumed that Nixon's original support was prompted at least in part by a 1972 campaign gift from McDonald's chairman, Ray Kroc. (The gift was also quickly followed by the granting of a price increase for "Big Macs," a matter now under investigation by the Justice Department.)

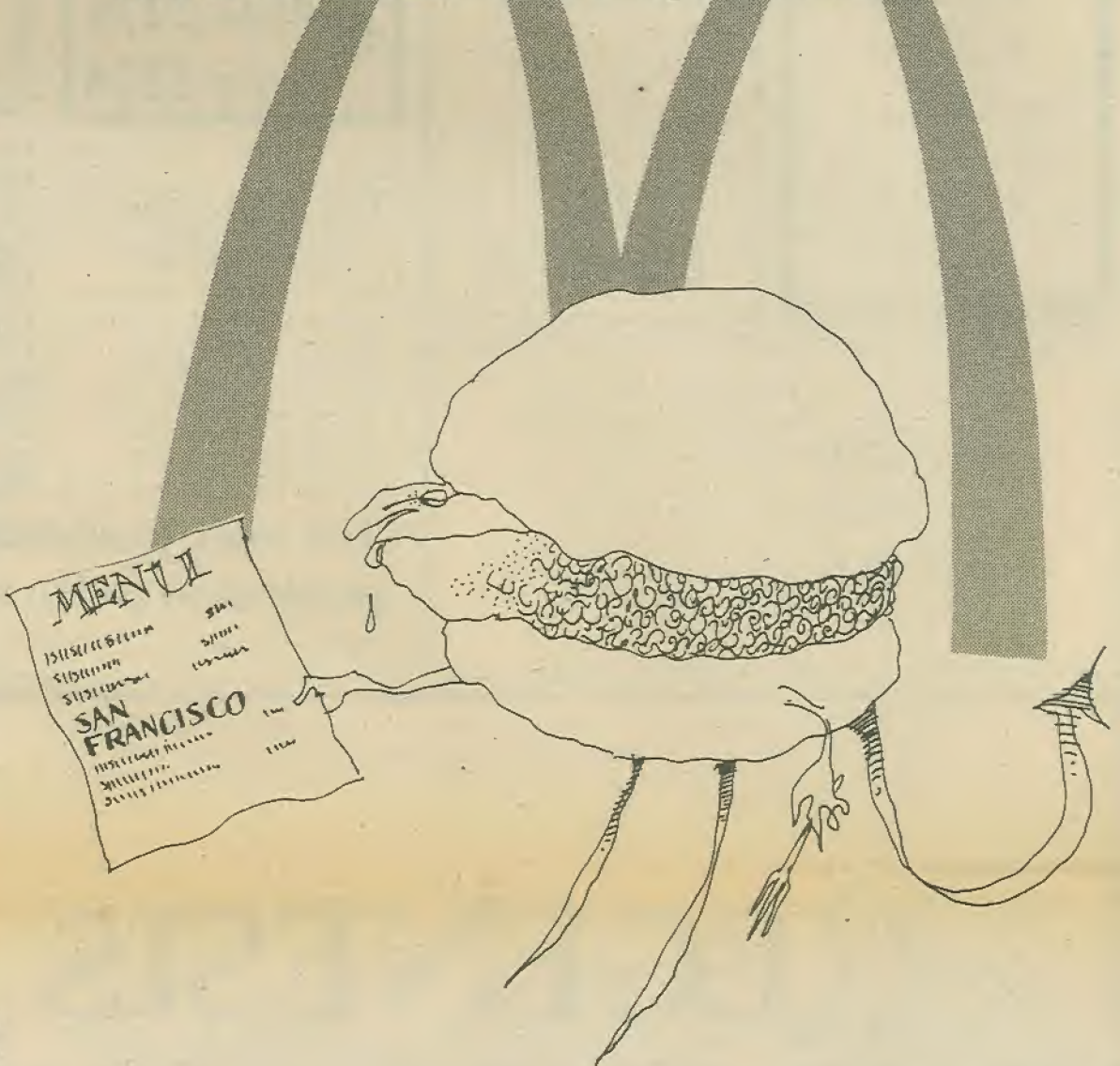
One of the most vocal labor opponents to McDonald's has been Joe Belardi, head of the Local Executive Board of Culinary Workers and president of the SF Labor Council. "The key thing is McDonald's exploitation of the youth," Belardi told the Guardian. Besides the low wages and the constant turnover, Belardi referred to several unusual labor practices that have surfaced at McDonald's operations in the City: In early 1973, Bryan Scale, Enforcement Hearing Officer for the State Division of Labor Law, ordered McDonald's to stop using lie detector tests as a requirement for employment. At the same time, he ruled it was illegal for the company to force its employees to turn over their tips as sales revenues.

Agnes Barnhill, secretary-treasurer of Cooks Local 44, claims that McDonald's creates "unfair competition" for smaller restaurants, such as Clinton's Restaurant on Market, which closed soon after McDonald's opened there. The contrast between the two restaurants' labor policies tells the story: Clinton's employed some 60 workers, all union, with many of them supporting families; almost all McDonald's employees are youths, paid at the minimum wage. "McDonald's spends more on advertising than they do on labor," Barnhill insists.

Besides drawing labor's ire, McDonald's has outraged community leaders through its arrogant attitude toward the Mission. In its attempts to conjure up an image of community support, McDonald's has used a combination of PR blitz, subtle bribes and under-the-table deals with community leaders. "The one thing that makes the community pissed off at these people," says community and labor leader Roger Cardenas, "is that they tried to use them and tried to buy them off." Carlos Carillo, former head of the Mission Coalition, was more blunt. "McDonald's doesn't really care about the Latinos—they just want to use them. And since jobs are a real problem now, they come in and try to take

'Since 1955, McDonald's has expanded its operations to all 50 states, Canada, the Caribbean, Europe, Japan, Central America and Australia. Nevertheless, the domestic market, such as the inner-city areas, is virtually untapped.'

—"This is McDonald's," a company brochure



advantage of the situation by trying to buy off our people."

One example: when the American Indian Center on Valencia St. was planning a benefit party, Gene Gonzales, co-owner of the Mission/24th St. franchise, offered to cater the affair with dozens of tax deductible hamburgers, in exchange for an expression of support at a Board of Permit Appeals hearing. The center accepted the hamburgers but refused to support McDonald's at the hearing.

One person who did speak in favor of the franchise, Orville Luster, got himself into hot water when he claimed to represent both Laborers Union Local 261 and Youth for Service. As a result of his advocacy of the McDonald's franchise, Luster was excluded from the SF Labor Council and the entire local was expelled. Luster also lost his job as director of Youth for Service, and while the McDonald's flap was not the direct cause, one insider reports that it was a contributing factor. All is not lost for Luster, though; he has applied for his own McDonald's franchise.

What angers a number of Mission community leaders as much as McDonald's questionable tactics of soliciting "community support" is how 24th St. franchise co-owner Chuck Gonzales tried to get a loan. Bill Ortega, Project Coordinator of the Mission branch of the Economic Opportunity Council (EOC), called his old school chum, Gonzales, to see if EOC could help put together a loan package for Gonzales' franchise. Gonzales told the Guardian that Ortega was eager to set up the deal because it would be "a feather in his cap in terms of federal funding," even though the ostensible purpose of EOC is to help small minority businessmen get loans.

Ortega denies helping Gonzales during work hours, although he admits he may have discussed the franchise with his old friend after work. But when EOC board member Adolfo Majewsky heard that Ortega was helping Gonzales, he went through the roof. He protested to Rita Stewart, the City-wide EOC director, who told him the agency was legally allowed to

help everyone, even McDonald's. Majewsky disagrees. "The office in the community has to side with the community. Otherwise, they will be part of this McDonald's conspiracy. It's only common sense. They wouldn't help the Ku Klux Klan."

The two existing franchises, on Ocean and Market, are both in highly commercial areas, as is the 2nd St. BART Station. The 24th St. franchise will be McDonald's first foothold in a neighborhood. As for other sites, the Board of Permit Appeals rejected franchises for California/Hyde and for Pierce/Chestnut in the Marina. In the Sunset, community opposition forced the firm to drop its plans to plunk down some Golden Arches at 19th Ave./Irving. But the pressure is still on: McDonald's has purchased land at the corner of Haight/Stanyan (picture the burger wrappers billowing across GG Park), and is fighting in the court for the right to peddle Big Macs on 16th St. A proposed McDonald's at Geary/Presidio is working its way through City Hall (a Planning Commission staff report last month said it would have "no negative effect" on the environment). Other rumored sites: Chinatown/Broadway and the Fillmore. Mike Emmert, McDonald's local real estate developer, refused to say how many are planned for SF, but informed estimates put the number "in the twenties."

"We know how to pick sites with maximum potential, whether in the core city or not," crows McDonald's promotional material, but the boast is not an empty one. According to Bill Ortega of EOC, they have been so successful that Taco Bell has abandoned its own real estate development department in favor of following McDonald's sites.

And so McDonald's begets Taco Bell which begets Doggie Diner and Jack-in-the-Box, as Ray Kroc beams down on a landscape festooned with cardboard containers, papers and straws. While high school students flip burgers for \$2 an hour, McDonald's is closing mortgages on "prime locations" at the rate of four a week, and company profits top \$50 million a year. As the Chamber of Commerce said in their welcoming hymn to Big Mac, "San Francisco is your kind of town." ■



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Goodman Building artists' last stand

By Jerry Roberts

On the ground floor of the Goodman Building hang photographs of frescoes, painted by Aaron Miller and demolished by San Francisco's Redevelopment Agency. To the artists who call the Goodman Building home, it's a reminder that their own sanctuary may share the fate of the Miller murals.

Aaron Miller was a large black man, an untrained artist who laughed and drank in North Beach in the Fifties, and loved to paint. He had hassles with certain policemen, and once he smashed 32 windows of the County Jail with a holy water font. On the walls of old Emmanuel Church in what used to be Japantown before redevelopment hit, Miller painted 14 murals of the Stations of the Cross, full of color and movement and power. Miller died alone in 1973, from meningitis or starvation, depending on whom you ask, knowing that his remarkable masterpieces would soon be destroyed.

On Mar. 20 this year, the Redevelopment Agency bulldozed Emmanuel Church and all but two of Miller's murals. Three women artists from the Goodman Building came to the church that morning. As the bulldozers bit into the walls, the three ran to pull out pieces of the murals. The two bulldozer operators saw them and began smashing the largest sections to bits.

San Franciscans like to think that their City attracts and nurtures artists. But, in fact, it is systematically destroying the cheap, well-lighted spaces, like the Goodman Building, that artists need to live and to create. "There's always been someplace to go—garrets, attics, basements, lofts," says Lee Myerzone, a San Francisco poet and journalist. "Now they're all gone. Every place an artist was able to live in has been totally destroyed."

Latest on the list for destruction is the 104-year-old Goodman Building at 1117 Geary, where 25 artists live and work. The artists say the space is ideal for them, providing a combination of maximum privacy and maximum exposure. "What has to happen in a creative process, in any medium, requires total, complete isolation. Then there's that explosion—that need to gobble up experience and hear people's ideas and what they're doing. It's tremendously important for creative people to enter into dialogue." And that, continues Martha Senger, poet and painter who works at Macy's to pay her rent, is what the Goodman Building provides.

Unless the Supervisors declare the building a landmark at their Oct. 6 meeting, the Redevelopment Agency, which seized the building under eminent domain proceedings after a protracted legal battle, will

move to demolish the building. There is now no viable plan to replace it with anything.

The Goodman artists have fought eviction by RDA since May 1973. First, the battle was defensive, parrying a wearying assault of eviction notices, building inspectors, condemnation proceedings, offers of inadequate relocation housing, and boards and commissions and appeals, and appeals of appeals.

But the artists/tenants soon realized that RDA would eventually win this war of attrition and switched tactics. They moved to have the building declared a landmark, thus delaying demolition for at least a year. In the meantime, they planned to raise funds and buy their home.

The building is architecturally notable, contrary to the RDA line that it's an old derelict. "Here Today," an historical-architectural survey of the Bay Area, mentions its exceptional Italianate facade, detailed windows and cornices. John Carden Campbell, a designer and preservation movement pioneer, is enthusiastic. "The old South City Opera House, one of the first landmarks in the City, has much the same facade detail as this building." The building, Campbell says, has a rare mansard roof and is structurally sound. "It's not as strong as a new concrete building, but there's no evidence of deterioration."

Also the building is associated with architect Conrad Meussdorffer, who renovated it after the 1906 earthquake. A 1910 publication, "Men Who Made San Francisco," calls him one of the City's "leading architects" and says "many of San Francisco's most important and monumental buildings have been designed by him."

Armed with this information, much of it researched by painter Pat Carey, the Goodman Group asked the Landmarks Advisory Board to legally designate their home a recognized landmark. On May 8, by a vote of 6-1, the board did so.

Board member Betty Delasado said, "Clearly, to me, the Goodman was a landmark. Historically, architecturally, and most of all aesthetically, it's being used by artists, and if you look at it, you see it was designed for that purpose."

For two months, the artists rejoiced. Then on July 11, Planning Director Allan Jacobs recommended to the Planning Commission that they overturn the designation because only the third floor was "architecturally pure." The commission bought it. Designer/historian John Campbell said, "Allan Jacobs is not a historian, he's not an architect—he's a planner. His recommendation was so patently phony—he just wanted it torn down no matter what. I couldn't believe it." Landmarks' Mrs. Delasado said, "I was disappointed. I felt the Planning Commission had some concern with the Redevelopment Agency's legal obligations."

Indeed. The source of the concern was RDA's contract, awarding developer Alexander Maisin the Goodman site back in May 1970, three years before the agency took legal possession of the building. Maisin's plans called for a 22-story highrise which would combine "middle-income housing" with lots of office and retail space. At the time, costs were estimated at \$7 million. Now both RDA chief Robert Rumsey and Maisin, Inc. say it won't be built at all.

Rumsey told the Guardian, "In the present market, it would be impossible to build that particular development." He conceded that if the Goodman is bulldozed, the site would be empty for an unknown amount of time. Maisin Development VP William Rosso said, "As of right now, I don't know if that same building is either feasible or desirable. Too many things have gone by." Rosso also said, "When it appears there is a prospect of the (Goodman) site being conveyed to us in a reasonable time, we can sit down with the agency and re-evaluate the whole situation." In other words, once the Goodman is gone, then they'll begin planning.

The unanswered questions: What's the big rush? Why is there even discussion of tearing the Goodman Building down when there are no plans for replacement?

If RDA continues with their present plans, they could lose \$300,000 for an empty lot. There are more attractive alternatives. Rumsey is on record as saying the Maisin contract wouldn't be an impediment to "looking favorably" on an offer from the artists. The Goodman Group already has design plans (which include a first floor community center with its own Performing Arts theatre) for rehabilitating the building.

Landmark status would give them a year to raise funds to implement them. They could apply for some of the \$30 million RDA will loan to Western Addition home owners for rehabilitation and refinancing beginning Jan. 1; or for some of the hotel tax money for the arts recently freed by the Mime Troupe. A year might even give Mervyn Goodman a chance to buy his building back ("I didn't want to sell it in the first place") and arrange a long-term lease with the artists. Redevelopment agencies in Philadelphia and New York have worked with artists to save housing which there was no sane reason to destroy—why not here? In any case, with no developer ready to go, no possible harm could come from landmark status now.

Meanwhile, the artists watch the new paint job (paid for by them with rent strike money) and hope, and wait for Oct. 6. Painter Dave Richardson says, "They're taking away our housing... and our environment. The artist, no matter where he lives, is going to be screwed—he expects to be. But there's only so much you can take and still produce art. And there's been too much."



PHOTO BY PETER VILAS

Some of the Goodman Building's friendly folk in a studio on the top floor.

Calendar

September 21 through October 4

By Ellin Extra. ▶ Indicates no admission charge. Deadline for the next calendar is Thursday, September 26.

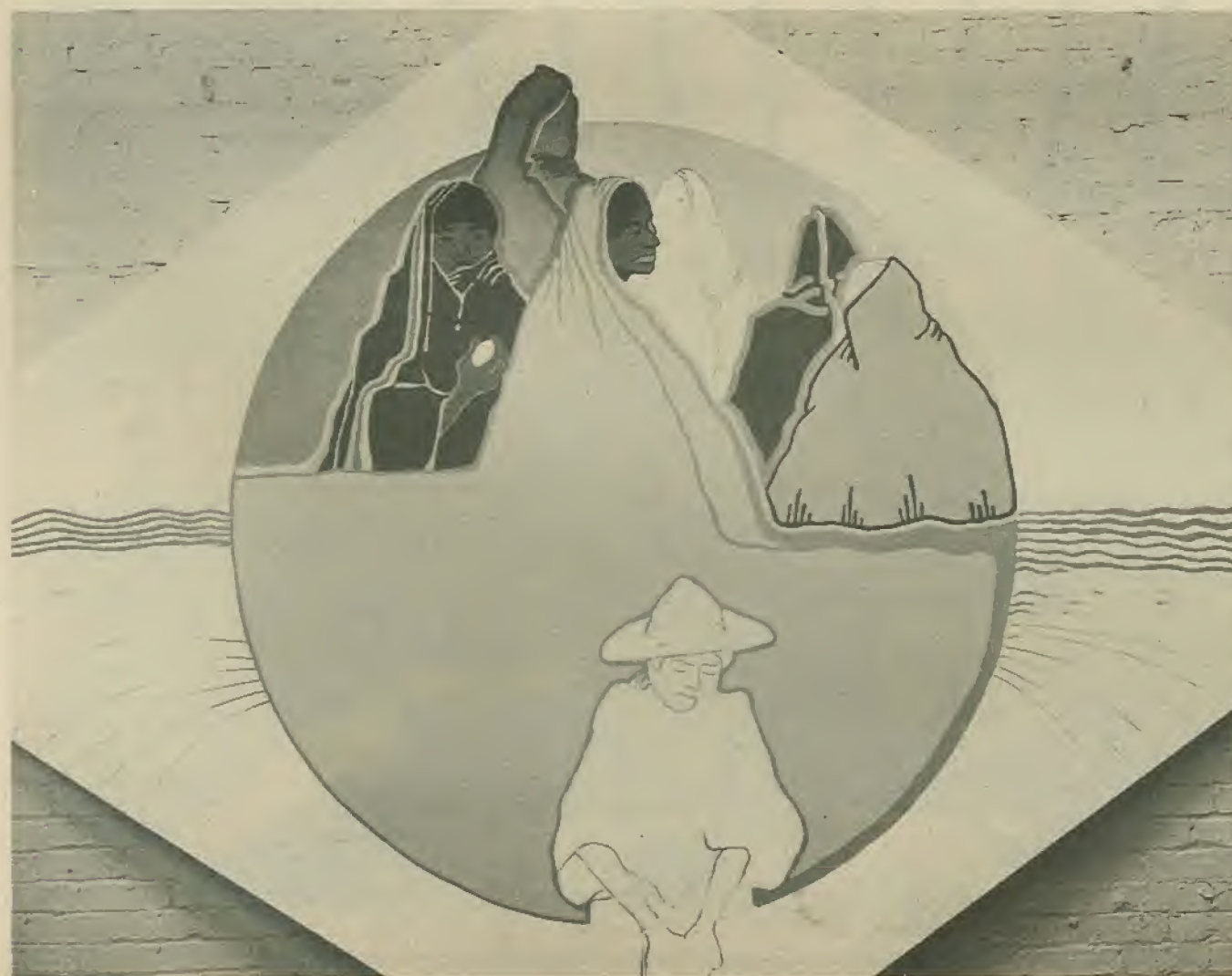
"Il est 3 Heures, Madame," a mezzotint by Mario Avati, on exhibit at the European Gallery, 3450 Sacramento, now through Oct. 19.



(above) Those naughty ladies of nightly terpsichore, the Nickettes, appear Sept. 28-29 at the Intersection, 756 Union.

(left) "What's Up Dach?" Helen Lewy's oil and acrylic, showing Sept. 24 through Oct. 11 with her other animal interpretations at the Athena Gallery, Oakl. See Sept. 24.

(below) Detail by Irene Perez from a sculptural mural commissioned for the SF Art Festival, Civic Center Plaza, Sept. 18-22.



Saturday

21

"WAITING FOR LEFTY," Clifford Odets' classic dramatization of NYC cab drivers' strike, presented by the New City Theatre, 8 pm (also Sept. 27-28), 1819 Tenth St., Berk., 525-9305/525-6461, \$2.50/\$2.50.

"IT'S A WOMAN'S WORLD," program for young women (sixth grade through high school), non-traditional careers, sponsored by the Girl Scout Council, 10 am-2 pm, 362 Capp, 467-3330 (bring lunch).

GREAT ST. PETER'S HALL II: illuminated Ball, with music, theatre, poetry, films, food and dance from the Caribbean, 5-11 pm, Alabama nr. 24th St., \$4.50 with dinner/\$2 without.

WEST COAST Early Music Faire and Exhibition, instruments by contemporary craftspeople, workshops and food, 11 am-5:30 pm, \$2, evening concert by Couperin Consort, 8:30 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., 525-5627, \$2.50.

BETTE DAVIS in benefit for the Women's Switchboard, "Marked Woman," will be screened Fri. 9 pm and Sat. 8 pm, also food and popcorn, Women's Skills Center, 51 Waller (childcare provided at 63 Brady, call 431-1414), \$1.

ASLEEP AT THE WHEEL, damn good country-western music by the best band in the area. Hard rockin' Road Hog fills the bill in a laid back air of ambience. Worth the drive to the Inn of the Beginning, downtown Cotati, (707) 795-9955.

28

PHUNQUIE JUNQUE is a featured element in the Grand Scale Bazaar which will benefit the San Francisco Chorale, also raffles, plants, books and entertainment, 10 am-5 pm, Hall of Flowers, GG Park.

GAY WOMEN'S PARTY, sponsored by Lambda Gay, Bishop's Coffeehouse, 8 pm, 14th St./Harrison, Oakl.

"PERSONA," with Liv Ullman and Bibi Andersson, 8 and 10 pm, Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 members and students.

BETTY KAPLOWITZ sings from 9 pm on at the Family Farmacy, and before that you can eat dinner for 99¢, California/Sixth Ave., MO 8-7755.

NBA EXHIBITION Double Header, LA vs. Seattle, 7 pm, Warriors vs. Portland, 9 pm, Oakl. Coliseum Arena, 635-7800, \$7-\$4.

THOSE NASTY GIRLS, vestal virgins all, our own Nickettes, 8:30 pm (also Sat.), at Intersection, 756 Union, \$2.

Sunday

22

RARE SHEET MUSIC instruments, LP's and 7" 11 am-4 pm, Conservatory Music, 1201 Ortega, 566-ceeds benefit the Conservatory Scholarship Fund.

"ROSIE THE RIVETER" union, sponsored by Older Women Action, featuring all the women's "man's work" during V. entertainment and refreshments, 5 pm, Old High St. Presbyterian Church, Foothill/Highway, 533-3800.

SPECIAL two-day showing "Very Curious Girl," Neil LaBute's movie about sex and relations in a small French town, "Murmur of the Heart," Malle, a must-see, through Surf Theatre, Irving/46th, 664-6300.

NUTRITION, herbs as understood and practiced, Robert Janis, licensed with Star Herb Co., 7:30 pm, Devta, a center for the Ward, Larkspur, 924-0100.

MANTRIC SUN MUSIC Band in an afternoon at Fort Point, 2:30 pm in the yard, right under the Golden Gate.

WORKSHOP for parents, relatives and spouses of gay men, noon-5 pm, Bishop's Center, 14th St./Harrison, Oakl., sponsored by Lambda Gay Center, 451-1338.

29

"THE MOTHER," the Merritt College Production's version of Brecht, 2 pm, GG Park behind the Lodge.

FOLK DANCE FESTIVAL Golden Gaiters Folk and Dancers and the Young Jazz Dancers among the others, music by Ray Bell's Accordion Band, 1:30-5 pm, Recreation Arts Bldg., 566-6300.

FREE OUTDOOR pops the Merritt College Production's Symphony Orchestra featuring jazz dancer Les Williams, Woodminster Amphitheatre, Joaquin Miller Rd., Oakl.

COMMEMORATION of the 25th Anniversary of the People's Republic of China, featuring speakers Felix G. Owusu Saduakai and Betty Kaplowitz, with music by the Bay Area Progressive Musicians, 7 pm, Aud., California/Leavenworth.

OAKLAND'S VICTORIAN Tate, Dunsmuir House and gardens, is the setting for a crafts fair, with art in a dancing, the Oakland Equestrian pet shows and refreshments, 106th Ave./Intersect., 106th Ave./Intersect.

NO ONE BETTER than James, one of the great singers, at Keystone Ballroom, University/Shattuck, 848-1776.

Weekend Events

SEPTEMBER 20-22

DIANNE DE PRIMA reads her poems at Intersection, Sept. 20, 8 pm, 756 Union, \$1.

WORLD LIFE DAY Exposition and Fair, environmental exhibits and information, Fri. 1-6 pm, Sat. 10 am-6 pm, music and slide shows Fri. evening, picnic dinner Sat. night, Sun. 10 am-5 pm, culminating in Mon. 3:59 am equinox procession, Live Oak Park, Shattuck/Berryman, Berk., 848-1776/845-3454.

ANIMAL FAIR with trained dogs, horse jumping, and animal artifacts plus food and beer garden, stalls, rides and games, music, to benefit the Animal Medical Care Foundation of Marin, Sept. 21-22, 10 am-6 pm, San Geronimo Valley Horseman's Association, Woodacre, 50¢/under 6 free.

EAGLE ROCK HS JAZZ BAND from L.A., winner of the Fourth Annual California HS Jazz Band competition featured in a special pre-concert show, Sept. 22, 12:30 pm; pianists John Lewis and Eubie Blake and Sarah Vaughan, Fri., 9 pm, Sunnyland Slim, Big Joe Turner, Bo Diddley and Dizzy Gillespie, Sat., 1:30 pm; Monterey County Fairgrounds (408) 373-3366.

SEPTEMBER 27-29

"BILLY JACK" and Tim Leary (together?) in a documentary of what we presume are his pre-canary days, benefit screenings for the Rivendell School, Fri. 7 and 9 pm, Sat. noon, 2:30, 5, 7:10 and 9:30 pm, Sun., noon, 2:30 and 5 pm.

The Great Apartment Hunt



TBy Tom Hamburger
The rental market in San Francisco and most of the Bay Area is in its worst state in 10 years. Rental agencies report that their listings are down 50% from a year ago, while rents are heading through the roof.

In 1966, the vacancy rate for SF apartments was 5.6% (normal is 4-6%). Today the figure is 2.6%. In the words of one SF realtor, "It stinks. Vacancies are scarce, prices are outlandish, landlords are stubborn and people aren't moving."

The situation is equally grim across the Bay. "This is the worst housing situation since the founding of Berkeley," says David Tilbury of Berkeley's Homefinders' Bulletin.

Like most major US cities, SF has experienced a drop in population since the early Sixties. But unlike other cities, there has been no accompanying increase in available housing. The reason is simple: those who are leaving the City for the suburbs are families with children. They are being replaced by single adults. The average household size in SF has always been low; since 1960 it has dropped even lower, from 2.44 people to 2.34. Thus, while the total population of the City declined by 60,000 between 1960 and 1974, the total number of households actually increased by 4,000. Add to this a housing slump caused by tight money and zooming land and construction costs and you have a grim situation for renters. The result?

HIGH RENTS: Between 1963 and 1973, rental costs in SF increased by 85%, the highest rate of increase in the nation. A study earlier this year of 30 major US cities by the Council on Municipal Performance rated SF third worst in the nation (behind Miami and Newark) in terms of rents compared to income.

SHABBY DWELLINGS: The same study again rated SF third worst (behind Boston and Pittsburgh this time) in terms of plumbing facilities. And the SF building inspector is doing a shabby job of enforcing the building codes (see last Guardian).

DISCRIMINATION AGAINST FAMILIES: A 1973 study by the City Planning Dept. showed that 50% of all apartment buildings with three or more units in SF refused to rent to families with children. On March 18, the SF Supervisors rejected a proposed ordinance that would prohibit such discrimination.

But don't give up hope. There are cheap apartments to be found. There are laws to protect tenants and there are organizations working to make sure they are enforced. Here's the Guardian's guide to finding an apartment, making sure it's a good one, and staying in once you've got it.

The conventional way of going about finding an apartment is to consult the newspaper classifieds. It's a bad idea. Fully 70% of the classified ads in a typical Sunday Examiner-Chronicle, according to our check on four recent Sundays, are placed not by homeowners seeking to rent their own property but by rental agencies seeking to entice customers into paying fat fees to look at outdated and sometimes fictitious apartment listings.

There are exceptions — chiefly out-of-town landlords and those seeking an immediate response. But make sure the number listed in the ad doesn't also appear in a dozen other attractive-sounding ads — and make sure you get your paper early. The bulldog edition of the daily Chronicle actually comes out at 9:30 pm the previous evening (and contains the same classifieds as the next afternoon's Examiner). The Sunday paper classi-

Continued on next page

THE GREAT APARTMENT HUNT

Continued from previous page

fieds can actually be picked up as early as 8:30 on Saturday morning in the major downtown hotels.

APARTMENT LISTINGS OR CLASSIFIED FICTION?

'\$125 two-bedroom, Noe Valley. View. Tots, pets ok!'

It sounds too good to be true. And it is — the ad is actually "bait" placed by an outfit called the Rental Library, formerly known to many burned SF renters as Rosalie's Rentals.

"We have this property, and hundreds like it. Just come down to our office," said Warren Jones at the Rental Library when we phoned about the ad in the Sept. 5 Ex-Chron. Guardian reporter Tom Green went down to the Rental Library's Lombard St. office and was asked to pay \$25 to look at a book of up to 600 listings. Green paid the \$25, only to find out that the Noe Valley apartment was not available. Neither were four out of every ten listings in the \$150 category. Some, he found, had been rented for weeks.

Warren Jones claimed there's nothing fishy about advertising an apartment that's no longer available. "It's not fraudulent because we have others in the same price range," he told the Guardian. "The ads in the paper accurately reflect what we have in our listings."

Not true, according to a comparison of Rental Library ads placed in the Chronicle between Aug. 19 and Sept. 9. Some discrepancies:

*The average rent for one-bedroom and studio apartments advertised by Rental Library in the Chron was \$112. But the average rent for one-bedroom and studio apartments in the actual listings was \$170. The same was true for two bedroom apartments (\$158 average in the paper, \$227 in the listings).

*Fully 60% of the ads placed in the paper were for relatively hard-to-find multi-bedroom apartments, but the unlucky home seeker who plunked down \$25 to look at the listings found that less than a third were for multi-bedroom apartments.

*On September 7, reporter Green visited the Lombard office and was told that an advertised \$75 cottage had been rented and that there was nothing else available in that category. Just 15 minutes later, another Guardian investigator telephoned the office and was told, "We've got this property and lots more just like it. Come into our office and see."

The Real Estate Board, a trade organization which

is supposed to watch out for these things, requires its members to have specific properties to back up each newspaper ad and to discontinue listing apartments within 72 hours after they are rented. The Rental Library is no longer affiliated with the board.

"There were too many hassles and restrictions," the Rental Library's Michael Clarke told the Guardian. "The cost of all these extra things was hurting our customers."

But even members of the Real Estate Board abuse the system. "All the rental services compete to 'talk in' the customer," admitted Donna Truax of Davis Rentals, a member in good standing of the Real Estate Board. "Talking in," in real estate parlance, simply means promising customers the moon to get them to come in to the office and plunk down their filing fee.

The following ads were tested by the Guardian investigators and proved to be Bait Ads:

Sept. 5 Chronicle ads:

\$75 2 room sunny vctn!! Yard!!

\$100 2 rm cottage! Fireplace!!

\$125 1 br Gar/apt. city view

Sept. 8 Chronicle ads:

\$120 large sunny 2 br yard!

\$125 1 br Gar/apt city view!

\$135 large 2 br/5 rms/yard!

\$75 2 rm sunny vctn!! yard!!

"This kind of thing happens all the time," the Guardian was told by an employee of Home Realty, another Real Estate Board member. "I've seen people lied to and urged to register even when their housing requests were obviously absurd. One woman came in and said she was looking for a house for herself and two kids for \$140. She was urged to register even though we had no properties that came near fitting that description."

Following a spate of complaints about rental agencies, the DA's office launched a short-lived investigation last spring. But, according to Assistant DA James Grube, the investigation uncovered no cases of illegal bait-and-switch tactics. "We never found any false listings so we never tested it. One agency told me the only false listings they receive are those phoned in by competitors."

Guardian investigators found eight Rental Library ads which turned out to be "bait" advertisements. We posed as prospective Rental Library clients and were

told over the phone in each case that the property was available. However, reporter Green, a fee-paying client, asked about these ads and was told either that the property had been rented or to "ignore the newspaper."

We described each case to Grube who said, "If they consistently advertise something that doesn't exist just to lure you into their office, that's clearly bait advertising. It's a disservice to the consumer and something should be done about it."


The best way to find an apartment is to choose a neighborhood, then pound the pavement looking for signs, buttonholing residents, ogling bulletin boards. As one neighborhood real estate agent told us, "If the property is decent and in a popular area, the landlord need only stick a sign in the window and the property will be rented within days or hours." Mail carriers and grocers are good sources on the comings and goings of local residents. Every neighborhood has an apartment guru.

Check the notices, particularly for share rentals in local laundromats, restaurants and stores. (In North Beach, try Speedy's Market, Union/Montgomery. In Noe Valley the place to look is the Acme Metal Spinning Factory on 24th St.). Don't forget to advertise yourself. If you don't have an address or number, use the Haight-Ashbury Switchboard, 387-7000. They'll take phone messages, which you can pick up from a switchboard message box at 1797 Haight.

If these methods fail and you decide to go to a real estate agency, be careful. Try one in your neighborhood of interest but be firm and clear when you explain what you're looking for and what you can afford.

The Great San Francisco Neighborhood Guide Map (right)

You can stumble on a cheap apartment anywhere—even the middle of Pacific Heights, but it helps to know where to begin to look. These neighborhoods aren't crime free, nor are they the spiffiest in the City. Some, like the Haight, have checkered pasts; others, like the Sunset, are just coming into their own. SF's many neighborhoods rise and fall with the migrations of this group and that. These are the communities with something extra—whether it be architecture, greenery or ethnic zing—that makes them stand out. The final dollar figure represents the estimated average monthly rent for a two-bedroom unfurnished apartment.



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Fri.—10-6
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Thurs. & Fri. 12-9 pm
Sat. 10-6 pm



Inner Richmond

The neighborhood along Clement St., long known for its Russian flavor, is becoming known as the "new Chinatown." Clement St. itself is a wonderful cavalcade of Russian and Chinese restaurants, health food stores, and singles bars. Almost every dwelling is a two-story stucco house; many are divided into flats. Nightlife: The Abbey Tavern, 4100 Geary, more Irish than the Blarney Stone, and for singles, The Pub, corner of Masonic/Geary. Drawbacks: the same as its virtues—the Richmond is safe, sedate and middle class. \$225.

The Haight

From the mansions above Frederick St. to the apartments on the Panhandle, the Haight remains the City's most diverse and politically conscious neighborhood. Successive migrations have left the neighborhood with substantial sub-populations of blacks, whites, hippies and middle class; most recently the Haight is attracting gay men. Excellent transportation to downtown, lots of parks. Drawbacks: rents are rising as the Haight bounces back from the 1969 heroin epidemic; little nightlife except for a few raucous bars on Haight. Compensation: good weather, an active community organization at 409 Clayton. \$175.



North Beach

The parking is worse than anywhere else in the universe, tacky Broadway is just around the corner, but North Beach is still SF's most fascinating neighborhood. A cosmopolitan mix of Italians, Chinese, old beatniks and just plain folks. Upper Grant offers sunshine, fresh Italian bread, great espresso and a fascinating parade of humanity. Here more than anywhere, luck and personal contacts make all the difference. \$245.



Inner Sunset

Its reputation as ennui capital of the western world has kept many away, but the hilly section abutting the Haight and overlooking GG Park conceals a lively counter/subculture which flavors the shops and restaurants on Irving St. Good transportation downtown; lots of open space in the park, and the Surf Theatre just a few blocks away. Disadvantages: fog, and traffic and parking problems caused by the area's expanding medical institutions, which are also eating up the smaller houses. \$195.

Dolores Park

A rolling slope of green bordered on one end by Mission High, and all around by well-kept Victorians subdivided into flats. The weather stays sunny and warm as late as Thanksgiving. Right next door to the vibrant streetlife of the Mission, with an exhilarating over view of the City. Access to downtown via the J Church streetcar which wends its way through the park and between buildings like its Toonerville forebear. Drawbacks: rents are a bit higher, the park can be a bit noisy. Compensation: the Good Karma Cafe, a health food holdover from the Summer of Love. \$250.



Potrero Hill

Gas towers and shipyard cranes silhouette the cheapest Bay views around. Coffee aromas from the Safeway roasting ovens, quiet streets, back yards, beautiful weather. Drawbacks: isolated from SF by freeways, Potrero Hill's loneliness is accentuated by the lack of a "main street" to tie neighbors together. Vacant lots and industrial properties scattered haphazardly through the neighborhood do further damage to the sense of community. Few shopping facilities, little night life (but excellent low-cost performances at the Potrero Hill Neighborhood House by the Julian Theatre). \$175.



Duboce Park

Faded row houses on the edge of the Fillmore district have absorbed the Eureka Valley overflow, creating a racially mixed neighborhood surrounding Duboce Park. Walking distance from the delights of Castro Village, three streetcar lines and the No. 22 bus take you where you want to go. The neighborhood has been looking better (and rents rising) since City started planting trees and the federal government sponsored a home improvement loan program. Drawbacks: no neighborhood center, heavy traffic and construction noise from Market St., tight parking. Nightlife: Scott's, a fine bar and meeting place for gay women. \$190.



Eureka Valley

A lively, liberated zone for gay men, with Castro from Market to 22nd St. as the main drag. Lots of restaurants and bars are packed from early afternoon late into the night. Other inhabitants: old Irish people, and women of all persuasions who appreciate the absence of macho males. Small flats and houses on the quiet streets off Castro, with higher rents on Noe Hill. Good views, good transportation downtown, slower connections elsewhere. Vacancies are gobbled up in no time. \$230.



Noe Valley

Castro peaks at 22nd St. and then descends into this quieter, straighter version of Eureka Valley. 24th St., featuring bookstores, coffeehouses and craft stores, is the main axis of this haunt for hip, young San Franciscans. Nice weather, despite the nippy fog which rolls down occasionally from Diamond Heights. Small houses and flats. Nightlife: the sidewalk outside Bud's Ice Cream, the Meat Market Coffee House. Buses to Market/Castro and the Mission, but it's a long ride anywhere. Places are much in demand. \$250.



Bernal Heights

Small houses are as cheap to rent here as apartments. Winding streets, Cortland St. is a cultural jumble: blacks whites and Filipinos. Safeway shoppers and health food freaks. The weather is warm enough for a vegetable garden—and there are plenty of backyards to put them in. There's a fair every fall put on by the Bernal Heights Assoc. Nightlife: Rib-eltad Vorden, a popular local tavern open once again after a three month hiatus. Drawbacks: far from downtown; area around Precita Park known for ripoffs. \$175.



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5:00, 7:10 & 9:30
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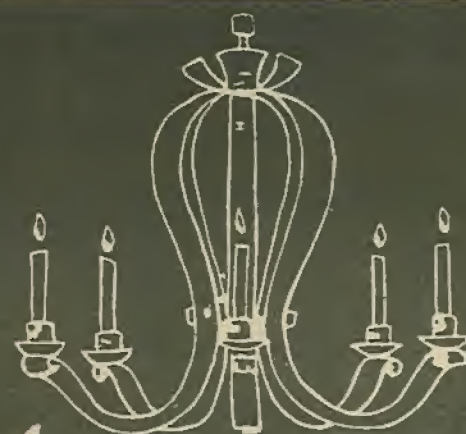
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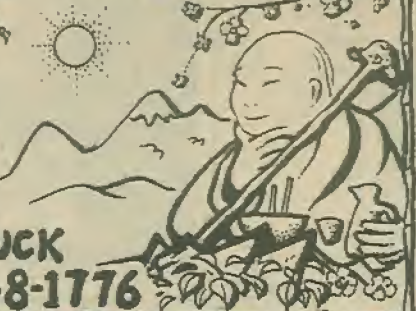
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Tenants' union: The idea is spreading

By Mark Kenchelian

West Oakland's Peralta Village is the kind of public housing project that can be found in the inner reaches of any major city across the country. Thirty years of overcrowding and poor maintenance have made a mockery of its original function as a "first step out of poverty." But today, residents of Peralta Village, as well as a number of housing projects and neighborhoods throughout the East Bay, are organizing to eliminate their substandard housing conditions.

Although its base is Peralta Village, the Oakland Housing Tenants' Union represents tenants in all the projects managed by the Oakland Housing Authority (OHA), and after three years is one of the oldest and strongest tenant groups in the East Bay. "It began," says union member Gloria Scott, "because the Housing Authority wasn't doing a thing for residents. Everybody had pent-up grievances, from them not fixing broken windows to unjustifiable evictions."

Soon after the group was organized, over half the Peralta Village tenants went on a rent strike, demanding an immediate improvement in maintenance services and the dismissal of Housing Director Reginald Guichard. The strike helped bring about Guichard's firing, and the new OHA director, Harold Davis, then began negotiations which led to the signing of an agreement in 1973, recognizing the Tenants' Union as the official representative of tenants dealing with the Housing Authority.

The formal agreement committed the union to taking steps to ensure that tenants' needs were adequately represented, while the OHA was to involve the union in all policy questions "affecting the well-being of the tenants."

"We've done our share," Scott told the Guardian. "But OHA hasn't lived up to their part at all."

The tenants feel the Housing Authority isn't doing enough about maintenance. "They don't take responsibility for anything," one tenant told the Guardian. Recently, a strike by maintenance workers only compounded the problem: there was no garbage pickup for a long time. Garbage began overflowing the cans and attracting rats.

"The Housing Authority just told us that it was the responsibility of the tenants to keep the area clean. They didn't make any attempt to see that conditions were kept livable," Scott charges.

Another union complaint is that the Housing Authority hasn't sought tenant participation in any of its development programs for the project. "We haven't even been invited to sit on committees," says Tenants' Union Vice-President Ray Caldwell. The issue came to a head on Sept. 10, when union members showed up at an OHA meeting to voice grievances over the handling of modernization work on Peralta Village. The union charged OHA with violating federal guidelines requiring tenant participation in projects funded by the Dept. of Housing and Urban Development. "According to HUD," Caldwell told the Guardian, "tenants are supposed to have priority in getting jobs for any work done on a project. OHA didn't even look at the tenant applicants we screened."

The union demanded that all work be stopped until there was a guarantee of union participation. The Housing Authority refused. "We can't afford another delay, with inflation driving up building costs," OHA commissioner Jon Reynolds informed the 40 tenants who came to the meeting. "Anyway, we've already bent over backwards to involve tenants in the planning of this thing."

To prevent a recurrence of this kind of back-and-forth bickering, the Tenants' Union is demanding a new "tenant participation agreement," which would spell out the Housing Authority's responsibility to involve tenants in its program. "It's about time the OHA started listening to us," Scott contends. "We feel we know what our needs are and we're ready to help them in ensuring that low-income people get decent housing."

The union has some ambitious long-term goals. "Our ultimate objective," Scott says, "is to have a management program, an office skills program and a development program. That way, we'll be able to supply qualified tenants, to fill all the jobs involved in

running these housing projects. We'll be able to do our own security and maintenance and to bargain collectively with OHA on the costs."

The dream is not as farfetched as it seems. Other groups, associated with the Oakland Union through the National Tenants' Organization (NTO) have already begun to move in that direction. Some NTO affiliates have already gotten tenants to take over collecting rents and screening applicants for vacancies when they occur. Richard Blumberg, a lawyer who has worked with NTO and other tenant movements, predicts that "eventually tenant organizations will be recognized like labor unions."

Blumberg is especially encouraged by a recent California court ruling giving tenants the right to withhold rent to bring about certain repairs.

"The new ruling provides a lot more ammunition for tenant groups," Blumberg says. "What it basically means is, if you don't get what you pay for, don't pay for it."

A number of pending tenant-landlord cases could result in further definitions of tenants' rights, and so this could help tenants of private landlords to organize as effectively as the public housing tenants in Oakland. Groups like the Metropolitan Housing Center have sprung up to counsel individual tenants on their rights and even to set up negotiations with the landlord when possible. The center's Richard Skala agrees that tenant organizing is on the upswing. "Every night of the week I'm talking to some sort of group that has felt conditions were so bad they had to organize to fight," he says. One thing he has noted in recent months is an increase in activity among white, middle-class tenants. "For a long time, middle-class people in the East Bay weren't that interested in organizing as tenants since they assumed eventually they'd be owning their own homes," Skala recalls. "But now with inflation, the American Dream of owning our own home has become a myth and we're starting to realize that we have to make the best of being tenants." ■

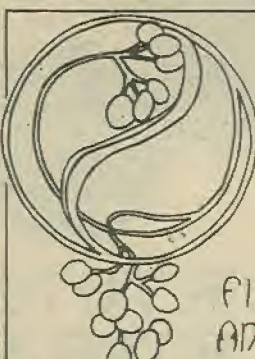
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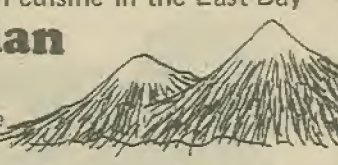
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Check it out... know what you're renting

Don't be fooled by appearances. Even the most charming apartment can be loaded with drawbacks, so make sure you know what you are getting into. Try to meet other tenants, and find out how they are getting along with the landlord. In the apartment, look for dirt and damage, and carefully check all doors, windows, screens, stoves, furnaces, hot water heaters and other appliances. Make a list of any defects—later you can negotiate with the landlord to get them fixed. At the very least be sure to get his written acknowledgement of existing defects so he can't blame you for causing them. This checklist was prepared by Myron Moskowitz, Ralph Warner and Charles Sherman in their book, "California Tenants' Handbook":

Check the STRUCTURE (floors, walls, ceiling, foundation): The structure of the place must be weatherproof, waterproof and rodent proof.

"Weatherproof" means there must be no holes, cracks, or broken plaster. Check to see if all the walls are flush (that they meet directly, with no space in between). See if any floorboards are warped. Does wall plaster fall off when you touch it?

"Waterproof" means no water should leak in. If you see dark round spots on the ceilings or dark streaks on the walls, rain water might have been leaking through.

"Rodent proof" deals with cracks and holes which rats and mice could use.

Check the PLUMBING: The landlord does not have to provide you with water, but he must provide a plumbing system connected to your community's water system and also to its sewage system (unless you have a cesspool).

All plumbing must be in a good condition, free of rust and leaks. Sometimes the condition of the plumbing is hard to discover, but there are several tests you can run to see if there might be problems.

Flush the toilet. Does it take too long to flush? Does it leak on the floor? Is the water discolored? If so, the pipes may be rusty or unclean.

If the water is connected, fill a sink with hot and cold water.

Turn the faucets on all the way, and listen for vibrating or knocking sounds in the pipes. See if the water in the sink is discolored. Drain the sink, and see if it takes too long for the water to run out.

Check the BATHROOM: The State Housing Law requires that every apartment and house have at least one working toilet, wash basin, and bathtub (or shower) in it. The toilet and bathtub (or shower) must be in a room which gives privacy to the occupant and which is ventilated. All of these facilities must be installed and maintained in a safe and sanitary condition.

Check the KITCHEN: The State Housing Law requires that every apartment and house have a kitchen. The kitchen must have a kitchen sink, which cannot be made of wood or other absorbent material.

Check the HOT WATER: The landlord must see that you have both hot and cold running water (although he can require you to pay the water and gas bills). "Hot" water means a temperature of not less than 120 degrees F.

Check the HEAT: The landlord must provide heating facilities which can maintain a temperature of 70 degrees F, at a point three feet above the floor in all rooms you live in. Unvented fuel-burning heaters are not permitted.

Check the LIGHT AND VENTILATION: All rooms you live in must have natural light through windows or skylights, which must have an area not less than one-tenth of the floor area of the room, with a minimum of 12 square feet (3 square feet for bathroom windows). The windows must be openable at least half way for ventilation, unless mechanical ventilation is provided.

Hallways and stairs in the building must be lighted at all times.

Check for signs of INSECTS, VERMIN AND RODENTS: The landlord must provide facilities to prevent insect and rodent infestation and, if there is infestation, provide for extermination services.

These pests can be hard to notice. Remember, however, that they are very shy and stay out of sight. Therefore, if you see any fresh signs of them, they are probably very numerous, and will bother you later on. Also, these pests travel from

house to house. If your neighbors have them, they will probably get to you.

Check for rodent trails and excrement. Rats and mice travel the same path day after day and leave a gray coloring along the floor and baseboards. Look at the kitchen carefully, for rodents go there for food supplies. Check in closets, cupboards, and behind appliances for cockroaches.

Check for possible breeding grounds nearby. Stagnant water is often a source of pests. So are garages and basements that have piles of litter or old couches.

As mentioned before, cracks and holes in the walls and floors can be entry-points for pests.

Check the WIRING AND ELECTRICITY: Loose or exposed wiring can be dangerous, leading to shock or fires. The landlord must provide safe and proper wiring.

If electrical power is available in the area, the place must be connected to it. Every room you live in must have at least two outlets (or one outlet and one light fixture). Every bathroom must have at least one light fixture.

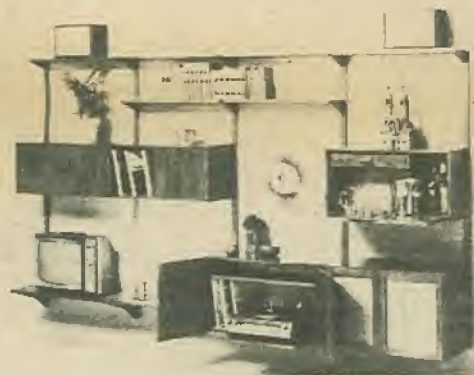
Check for FIRE SAFETY: The landlord must provide safe exits leading to a street or hallway. Hallways, stairways and exits must be free from litter. Storage rooms, garages, and basements must not contain combustible materials.

Check for adequate TRASH AND GARBAGE RECEPTACLES: The landlord must provide adequate garbage and trash storage and removal facilities. Garbage cans must have tight-fitting covers.

Check the general CLEANLINESS OF THE AREA: The landlord must keep those parts of the building which he controls (hallways, stairs, yards, basement, driveway, etc.) in a clean, sanitary, and safe condition.

If you like the place but it has a few problems, ask the landlord to make the necessary repairs. You might point out that he is required to make them before renting, under the State Housing Law. If you offer to rent the place and let him make the repairs later, get the promise in writing (with dates) and make sure it's signed.

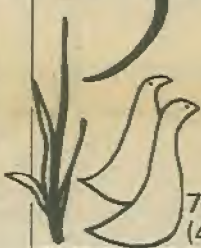
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Landlords usually require some sort of deposit when they make a deal with a tenant, called either a "security deposit," "cleaning fee" or "last month's rent." Many tenants don't understand what they are paying until it's too late.

"Security deposits" are usually demanded by landlords as protection against loss of rent or damage to property. When you move out, if you don't owe any rent and have not damaged anything, the landlord must return it to you within two weeks. But if he refuses, you have to sue him to get it back. If you can show that his refusal was not based on an "honest dispute," you may be able to collect up to \$200 in punitive damages—but that takes a lawyer (see below).

There is a world of difference between a cleaning deposit and a cleaning fee. If you pay a deposit, the money should be returned to you if you leave the premises clean. When the word "fee" is used, the money might not be returned. A cleaning fee should be related to the reasonable cost of cleaning the premises, and generally should not exceed \$35.

More and more landlords are asking for the last month's rent in advance. The landlord may not use the

last month's rent as a security deposit for damage to his property. If he wants to collect for that sort of thing he will have to sue you in court.

SUBSTANDARD HOUSING—HOW TO GET REPAIRS MADE

If you need to get repairs made and your landlord won't cooperate, there are several ways of getting action.

Withhold your monthly rent: Tenants were relatively powerless in this area until a California Supreme Court decision last January which gave them a powerful new weapon against substandard housing.

Now, if a landlord refuses to repair serious deficiencies, the tenant has the right to withhold rent payments under these conditions: a) the defect was not caused by you or your guests; b) you gave the landlord notice of the defects and reasonable time to repair them.

It's a good idea to talk to a lawyer before doing anything, but frequently a written threat to withhold rent is all that's needed to solve the problem.

Go to the local authorities: The threat of action is once again the most powerful weapon. A slumlord who's been in business for a while knows how to keep the SF Bureau of Building Inspection off his back (see Guardian, Aug. 31). There is a danger that the landlord will try to evict you for reporting code violations to the bureau. Such retaliatory evictions are illegal.

Repair it yourself: Where your landlord refuses to make repairs, California law gives you the right to make the repairs yourself (or hire someone to do them) and deduct the cost from your next month's rent.

You are entitled to deduct the cost of the following from your rent:

- *effective waterproofing and weather protection of roof and exterior walls including broken windows and doors;
 - *plumbing facilities maintained in good working order;
 - *a water system which produces hot and cold running water;
 - *heating facilities;
 - *lighting and wiring maintained in good working order;
 - *building and grounds clean of trash, rodents and vermin;
 - *an adequate number of garbage cans;
 - *floors, stairways and railing maintained in good repair.
- You are allowed to use this remedy if you have not wilfully damaged the premises and have not used this remedy against the landlord in the prior 12 months.

Move out: Under the law, if the landlord's failure to do his duty substantially interferes with your ability to use and enjoy the premises, you can move out in the middle of your lease

or rental agreement without first notifying him that you are doing so. After you move out you can also sue the landlord for damages.

Sue the Landlord: Where the landlord refuses to make repairs, there is a chance that you can get a court order to force him to make the repairs or award you money damages or both.

LAWYERS

At any stage of renting an apartment you may need the advice of a lawyer. When considering withholding rent or any other action which might result in eviction or a law suit, seeing a lawyer is a good first step.

If you earn less than \$3,300 (\$4,500 if married) a year you qualify for help from your local Legal Assistance Office. SF Neighborhood Legal Assistance attorneys are experts and are one of the major forces working for tenants' rights in California.

IN SF Neighborhood Legal Assistance has four offices. Their main office is located at 1045 Market, phone 626-3811.

IN THE EAST BAY Legal Assistance has offices in Oakland, Union City and Hayward. The main office is located in Oakland at 1825 Telegraph, phone 451-9261.

If you don't know an attorney who can be trusted and don't qualify for legal assistance call:

Tenants' Action Group 1310 Haight, SF 94117, 552-1740. Consultation and legal advice for tenants. Resident lawyer in the office; associated with the Haight/Ashbury Legal Project.

SF Consumer Action: 312 Sutter, SF 94108, 982-4660. Mediation of landlord-tenant disputes, SFCA provides legal referral service all income groups.

Association for the Protection of Tenants: PO Box 31042, SF 94131, 788-6886. Annual membership (\$140) in this statewide organization entitles members to consultation, mediation and legal referral assistance.

Alameda County Metro Housing Center: 506 15th St., Oakland, 94612. This agency has three lawyers on the staff for legal consultation.

BOOKS

California Tenants' Handbook: PO Box 544, Occidental, Calif. 95465. The bible of tenants' rights, written in straightforward language offers clear advice for tenants on issues ranging from how to break a lease to forming a tenants' union.

Tenants' Rights: Available from People's Law School, 558 Capp, SF 94110. A brief handbook summarizing California landlord-tenant law. Cost: 25¢.



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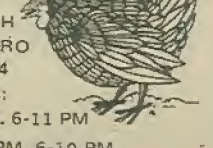


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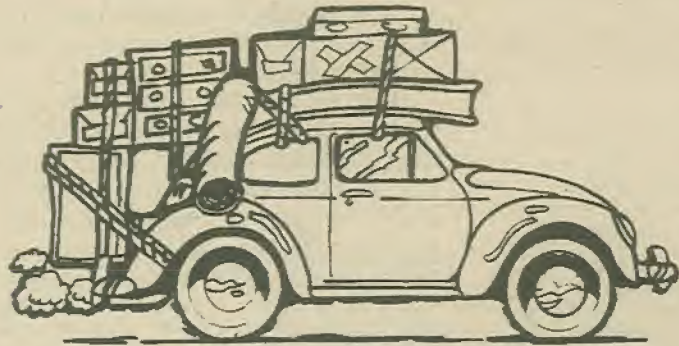
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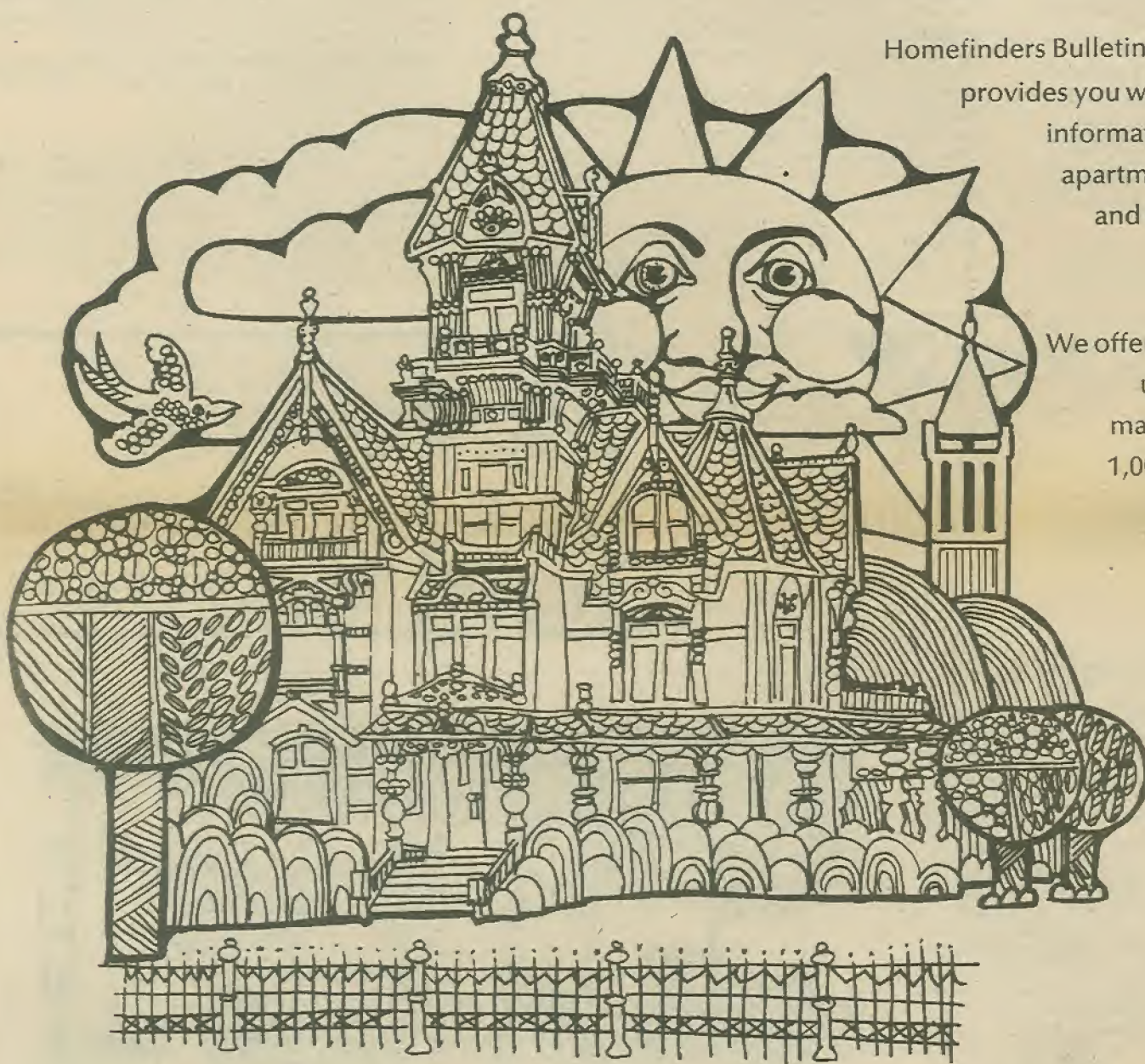
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	Monday	Tuesday	Wednesday	Thursday	Friday
	23	24	25	26	27
C, books, 78's on sale story of 54-8086, pro-ervatory	<p>► ENGLISH-SPANISH READING from Pablo Neruda's "The House of the Odes," by Serge Echeverria, 7:30 pm, Mission Branch Library, 3359 24th St., 824-2810.</p> <p>► AUNT MONK, Merl Saunders' group which includes his son Tony on bass, at the Sand Dunes, from 9 pm, 46th Ave./Taraval.</p> <p>► "THE CRIME OF MONSIEUR LANGE" Renoir's comedy featuring a day-dreaming pulp writer and a wonderful laundress, McKenna Theatre, SF State, 1600 Holloway, \$1.</p> <p>► THREE YOUNG Black Artists, Anthony Silas, Nathaniel Sirls and Thomas C. Tandy, currently showing paintings, drawings and sculpture at the Almond Rod Gallery of the Student League of San Francisco, O'Farrell/Divisadero, weekdays only 9 am-5 pm, Wed. eve. till 8 pm</p> <p>► "THE STATE of the Union," is no state of mind, David Halberstam and William Buckley offer their views, 8 pm, College of Marin, gymnasium, College Ave., Kentfield, 454-0877, \$3.</p> <p>► HOG IT UP, with Roadhog providing the sounds for country night at the Longbranch, and your first beer for a penny, 9:30 pm, San Pablo/Dwight, Berk., 848-9696, 99¢.</p> <p>► NEWSROOM-IN-THE STREETS, with editorial cartoons by Dan O'Neill, presented by the striking KQED news staff, 7 pm, Channel 6, (every weekday for the duration of the strike).</p>	<p>► TROIKA, the human-raised tiger cub, gets fed at noon and 4 pm in the Children's Zoo, also on hand is Pegasus, the baby hippo of indeterminate sex, anytime is good but today is free.</p> <p>► GENERAL WHALE, INC., a non-profit corp. to establish an image for the whale, sponsoring exhibition at the Louise A. Boyd Marin Museum of Science, 76 Albert Park Lane, San Rafael, 10 am - 5 pm (through Oct. 26).</p> <p>► DOMESTIC FAUNA have their day, a dog obedience training lecture-demonstration by Dr. Sue Atwell, 2 pm, West Portal Branch Library, 190 Lenox Way, 566-4584.</p> <p>► "MOSTLY CRITTERS," oil and acrylic exhibition by Helen Lewy, expressing her whimsical fascination with the animal world, at the Athena Gallery through Oct. 11, Tues.-Fri. 11 am - 5 pm, Sat., noon - 5 pm, 3421 Grand, Oakl., 465-5088.</p> <p>► INFORMAL VISIT with David Goines, Bay Area poster artist, whose works are on display through Oct. 6 at the Mills College Art Gallery, 2 pm, Gallery Hours, Wed. - Sun., noon - 4 pm, Seminary/MacArthur, Oakl.</p> <p>► ED DORN, fine San Francisco poet, reading at Intersection, 8:30 pm, 756 Union, \$1.</p> <p>► YOUNG DEMOCRATS' Annual Candidates Night for local office seekers, questions and answers, 7:30 pm, Rathskellar Rest., 600 Turk, 282-8647.</p>	<p>► DNA STRIKES, not a biological revolt, but a presentation by the Dreaded Neurological Army of "This Was America," satirical, improvisational revue based on one day of television programming, 8:30 pm, Intersection, 756 Union, \$1.50.</p> <p>► ALICE STUART sings for the singles, 9 pm on, Generosity, 1981 Union, 921-8305.</p> <p>► NO SHORTAGE of energy with the Energy Crisis, a trio plus, of fine Berkeley musicians, 9 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761.</p> <p>► DEBUG THE BUG, a class in basic VW repair and maintenance, offered by Small Wonder Car Co., 7:30 pm, 624 Stanyan, 668-3313.</p> <p>► "EVOLUTION OF A YOGI," with Baba Ram Dass, "The Ultimate Mystery," scientific data supporting mystics, "Art of Meditation," with Alan Watts, documentaries and discussions 8 and 10:30 pm, First Unitarian Church, Franklin/Geary, 776-4580, \$4/\$2 student.</p> <p>► YOU DON'T have to be Jewish to celebrate the High Holy Days: Achvah, Jewish Gay Union, is sponsoring a free-form, creative experience officiated by Rabbi Aylee Berkow and Ms. Jodi Saphir, 7 pm, Metropolitan Community Church, 3261 23rd St., \$5; S.A.T. program at Glide Memorial Church will include Rabbis Zalman Schachter and Abe Feinberg and the Sufi Choir in the evening (Sept. 26 also), 330 Ellis, 527-3952.</p>	<p>► PICASSO and No man Rockwell team up in two documentaries screened at the Lurie Room, Main Library, 7 pm.</p> <p>► POLICE, discussion of arrest techniques, booking procedures and court processes, by Michael Hancock, professor of Social Sciences, 1 - 3 pm, Canada College, Bldg. 13, Rm. 214, 4200 Farm Hill Blvd., Redwood City, 364-1212 ext. 263/264.</p> <p>► "STRANGERS ON A TRAIN," Hitchcock classic with tennis and merry-go-rounds, Laney College Forum, 10th St./Fallon, Oakl., 7 pm.</p> <p>► JIM AND SELBY, she being one of the most likeable blues singers going, 9 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761.</p> <p>► THE PITSCHELs, SF's own improvisational satirists, return to haunt us, also featured will be the Congress of Wonders (through Sun.), 9 and 11:15 pm, The Boarding House, 960 Bush.</p> <p>► AUDRE LORDE, black woman poet, and Etheridge Knight, author of "Black Voices from Prison," will read at the poetry center, HLL 135, SF State, Holloway/19th Ave., 12:30 pm.</p>	<p>► JAVANESE DANCERS and Gamelan orchestra, 8 pm, Center for World Music and Related Arts, 2640 College, Berk., 548-7777, \$3/\$2.50 students/\$1.50 children.</p> <p>► "AN AUTUMN AFTERNOON," Yasujiro Ozu's last film, in color, 7:30 pm, McKenna Theatre, SF State, 1600 Holloway, \$1.</p> <p>► GEORGE KUCHAR, Bronx-born enfant terrible of the underground cinema, will present and discuss a recent San Francisco-made film, "The Sunshine Sisters," as well as "Mosholu Holiday," "Lady from Sands Point" and other earlier works, 7:30 pm, Museum of Art, Van Ness/McAllister, \$1.50/\$1 members, srs., under 16.</p> <p>► "KASHIMA PARADISE," feature length documentary on industrialization in Japan and "A Song for Dead Warriors," color documentary on Wounded Knee, 8 pm, Newman Hall, Dwight/College, Berk., \$2.</p> <p>► THE WORKS and life of Gabrielle Munter, slide showing and discussion to benefit the Women's Art Center, 7:30 pm, Neighborhood Arts Theatre, 220 Buchanan, 957-9239, \$1.50.</p> <p>► BERKELEY WOMEN'S Music Collective members Susann Shanbaum and Nancy Vogel sing on women's night at Bishop's Coffeehouse, 8 pm, 14th St., Harrison, Oakl., 444-9805, childcare provided.</p>
	30	1	2	3	4
	<p>► TAKE A RIDE on the A train with Ana Rizzo, 9 pm to 1:30 am, Country Road, 736 Irving, 665-6551.</p> <p>► SUFI DANCING, 8 pm, 70 Oak. \$1.</p> <p>► INFORMAL LIFE DRAWING group for women, 7-10 pm, Women's Art Center, 400 Brannan, 957-9239, \$1 for model's fee.</p> <p>► "THE BAD SLEEP WELL," corruption among the corporate elite as seen by Kurosawa, starring Toshiro Mifune, 7:30 pm, McKenna Theatre, SF State, 1600 Holloway, \$1.</p> <p>► FINALS of the Fireman's Fund International Open Tennis Championships, featuring Arthur Ashe and Dennis Ralston among many, 6 pm, Cow Palace, 334-4852, \$7-\$4.50.</p> <p>► CHEESE MAKING with Carmine Indindoli, a Hewlett-Packard employee and home cheese-maker, part of the Palo Alto Ecology Action "Down to Earth" series, 7:30 pm, 2225 El Camino, Palo Alto, 328-6752 to register, 50¢.</p>	<p>► CECIL TAYLOR opens at Keystone Korner (through Oct. 6), 750 Vallejo, 781-0697, minors welcome.</p> <p>► TIRED FEET? Learn to take care of them, workshop with Christian L. Lawrence of the Bodycentre, 7 - 9:30 pm, call 752-9976 to register, \$3.</p> <p>► RAGS TO RICHES, newest in patchwork in group show of contemporary quilts opening at Radical Rose, 1475 Pine, Mon. Sat., 11 am - 6 pm, 775-1262.</p> <p>► "THE DESTRUCTION of Wickedness," mini-musical featuring Billy Johnson and the Rhythm Machine, 9 pm, neighborhood Arts Community Theatre, 220 Buchanan, 285-8174, \$1.50</p> <p>► GLADYS KNIGHT opens at the Circle Star, 8:30 pm (7:30 and 11 pm, Fri. and Sat.) through Oct. 6, 1717 Industrial Rd., San Carlos, \$6.50-\$4.50/\$7.50-\$5.50 (Fri. and Sat.), 982-6550.</p> <p>► THE SANDMAN COMETH, it's Woody Allen's "Sleeper," 7 and 9:30 pm, Wheeler Aud., UC Berk., \$1.25.</p>	<p>► MOVEMENT is the theme of an Arica open house, designed to provide a sampler of course techniques, 7:30 pm, 580 Market.</p> <p>► QUEEN ANNE VICTORIAN MANSION, the Haas-Lillenthal house, open to the public 1-3:30 pm (also Sat.-Sun., 12:30-4:30 pm), also includes exhibit on neighborhood and family history, 2007 Franklin, \$1/50¢ students and srs.</p> <p>► VERY FUNNY and very conscious, "The Seduction of Mimi," film by Lina Wertmuller, the director of "Love and Anarchy," opens at the Clay, Fillmore/Clay, 346-1123.</p> <p>► BLOWING IN THE WIND, oboes, french horn, flute, harpsichord and cello, musicians from the SF Conservatory of Music play Beethoven and Mozart, 8 pm, Exploratorium, 3601 Lyon, 25¢.</p> <p>► PUT ON those masks for the First Annual Mask Show (through Oct. 31), noon-5:30 pm, Upper Market Street Gallery, 1249 Ninth Ave., 665-8318.</p>	<p>► "TOAD'S TEAPARTY," lunch program for downtown workers, will present a weekly series of programs on Transactional Analysis and Meditation in 45-minute shifts from 11 am - 2:45 pm, First Congregational Church, Post/Mason, 392-7461.</p> <p>► PEDALLING? Learn how to repair your own, a lecture by Scott Gamble of the Stanford Bike Coop, 1-3 pm, Canada College, Bldg. 13, rm. 214, 4200 Farm Hill Blvd., Redwood City, 364-1212 ext. 263/264.</p> <p>► CROP DUSTING attacks Cary Grant in Hitchcock's "North by Northwest," also starring Eve Marie Saint and James Mason, Laney College Forum, 10th St./Fallon, Oakl.,</p> <p>► LIVING FOR THE CITY as experienced in China today, lecture by Ann Tompkins and Wang Yo-Hwa, 7 - 9 pm, SF State, Education Bldg., rm. 308, Holloway/19th Ave., 469-1373, \$2.</p> <p>► INFINITE SOUND, contemporary music with an emphasis on percussion, Glenn Howell, Augusta Collins and Roland Young, 8 pm, 1750 Arch (also live on KPFA, 94.1 FM), Berk., 841-0232, \$2.50/\$2 students.</p> <p>► DO THE DHARMA with Chogyam Trungpa, Rinpoche, public talk which opens 10-day festival, 8:30 pm, Veterans' Aud., Van Ness/McAllister, 525-5157/524-5673, \$2.50.</p>	<p>► LIGHT, color, shape and sound are combined in "Vortex," special experience at the Morrison Planetarium (every Fri. and Sat. for month of October), 7:30 and 9 pm, Academy of Sciences, GG Park, 221-5100, \$2.50.</p> <p>► HOLY MEN St. Francis of Assisi and Meher Baba in two documentaries, 7:30 pm, Cole Hall, Parnassus/3rd Ave., 751-0217, \$2 (also shown Oct. 5).</p> <p>► "DEEP TROUBLE," vaudeville-burlesque extravaganza, with all manner of spectacles, midnight at the Palace (now the Pagoda), Columbus/Powell, 647-2630 (Sat. also).</p> <p>► JAZZ at the Paramount with an all-star lineup featuring Freddie Hubbard, Stanley Turrentine, Kenny Burrell, Sonny Stitt and others, 8:30 pm, 20th St./Broadway, Oakl., 893-2300, \$6/\$5.</p> <p>► FEMALE GRAPHIC ARTIST Ann Meredith opens one-month show of her etchings, photos and silkscreens, 6 - 9 pm, A Room of Our Own Gallery, Berkeley Public Library, Shattuck/Kittredge, regular hours Wed. Sat. noon - 6 pm, Thurs., noon 9 pm.</p>

Richardson Hall, UC Extension, Laguna/Waller, \$2/\$1.50 students, \$1 children under 12.

► **LIVERMORE ARTS FESTIVAL** featuring environmental art section, art in action and live performances by musicians plus eats of course, Sept. 28-29, 10 am - 6 pm, on L Street from Third to Fifth, Livermore.

► **CELEBRATE** the Grape Harvest with games, food, music, Sept. 28-29, all day, parade Sun. 11 am, plaza in Sonoma, 47 miles north SF on Hwy. 101 or 12; and the Friends Committee on Legislation offers produce, flea market, picnic, etc., in its harvest festival, Sept. 29, noon - 5 pm, Hidden Villa Ranch, 26870 Moody Rd., Los Altos Hills, \$1/under 6 free.

► **JAPANESE FALL FESTIVAL**, Aki Matsuri, comes to Japantown: children's program featuring origami, folk dancing and martial arts, Fri., 10 am-3:30 pm; flower arranging, films, tea ceremony, martial arts, food bazaar, all day Sat. and Sun., special classical dance program, Sat. 7-9:30 pm, Kabuki Theatre, Japan Center (\$1), Japan Center, Post/Buchanan, 922-6776, 346-3242.

► **RAZA/HISPANIDAD FESTIVAL:** folk dance presentations from Latin America with slides and discussion, Fri. - Sat., 7:30 - 10 pm; Flamenco "jam session" featuring Isa Mura and a reading of Lorca by the Casa Poets' Theatre, Sun., 2 - 6 pm, Mission Neighborhood Center, 362 Capp, 647-8555, \$1.

► **FOURTH ANNUAL** Western Regional Conference on Women and The Law: Keynote Panel, on abortion legislation and fetal rights, Sat., 9:30 am, Sheraton Palace Hotel; women and media panel, Sun., 9 - 10:45 am, GG University, 536 Mission; registration Fri., 5 pm, Sheraton Palace, 391-7800 ext. 350, \$5.

Freebies

► **THROW YOUR PLATES** (or anything else for that matter) around, when you take juggling lessons presented by the Circus of the Spheres, every Sat. through Oct. 5, 9 am - noon, GG Park, statue to the east of the Conservatory, 431-9043.

► **MASS RALLY** and educational program on "The Struggle in Southern Africa," with Herbert Chitepo from Zimbabwe African National Union, Sept. 28, 8 pm, Benjamin Franklin Jr. High, Scott/O'Farrell.

► **NATIONAL SIDEWALK THEATRE'S** comic odyssey of a Vietnam Vet; "Ever Since Felix Moved to New Zealand," Sept. 21, 2:30 pm; Sept. 22, 2 pm, Ho Chi Minh Park, Derby/Hillegass, Berk.; Sept. 28, 2:30 pm, Washington Sq. Park, Columbus/Union; Sept. 29, 2 pm, Live Oak Park, Shattuck/Berryman, Berk.; Oct. 5, 2:30 pm, behind de Young Museum, GG Park, Oct. 6, 2 pm, Precita Park, Folsom/Precita.

► **FLY MIME TROUPE** and catch their production, "The Great Air Robbery," Sept. 21, 2 pm, Alamo Sq.; Sept. 22, 2 pm, Live Oak Park, Berk.; Sept. 26, noon, South Park; Sept. 28, 2 pm, Old Mill Park, Mill Valley.

► **28TH ANNUAL SF ART FESTIVAL**, featuring a sculptural mural commissioned by three women muralists from the Mission, exhibitions by eight artists from Mexico, video tape art, a special display from the San Francisco School for Holography, and lots more including Samoan dancing and belly dancing, Sept. 19-22, 10 am - 6 pm, Civic Center Plaza.

► **IN COMMEMORATION** of the 25th Anniversary of the People's Republic of China there are a great number of fine events: Friendship Fair with cooking, acupuncture and martial arts demonstrations, performances, speakers, etc., Sept. 21, 10 am to 7 pm, Galileo High School, 1150 Francisco St.; general displays with photos, literature and videotape, Sept. 24, 11 am - 3 pm, Laney College, 900 Fallon, Oakl.; Chinatown Celebration with theatre, gung-fu demonstration, music and photo displays, Sept. 28, 1 - 4 pm, Portsmouth Sq., Kearny/Washington; East Bay outdoor fair with booths and food, Oct. 5, 12:30 - 5 pm, Mosswood Park, MacArthur/Broadway, Oakl.

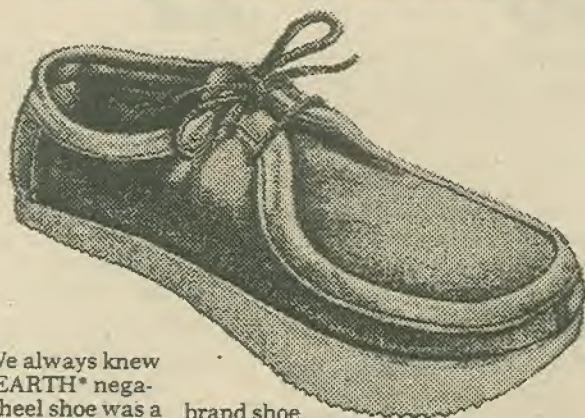
► **CHINA WATCHERS** will also find of interest three excerpts from Felix Greene's series, "One Man's China," "Self-Reliance," "A Great Treasurehouse" and "Friendship First, Competition Second," Sept. 26, 7 pm, Noe Valley Branch Library, 451 Jersey, 285-2788; and an exhibition of oil paintings along with jade and other artifacts as well as two films on new art and historical relics in the People's Republic of China, opens Oct. 3 - Oct. 16, 10 am - midnight, Mon. - Sat.; 10 am - 6 pm, Sun., 377 Geary.

► **"EMIGRE,"** movement event and "Seatrains," natural dance duet with Suzanne Helmuth and Margaret Fisher, sponsored by Cat's Paw Palace, noon, Aquatic Park, 841-6911.

► **MEET ME** at the fair, the 24th Street Fair of course, with musicians, artists, crafts, and the usual assortment of local folk, sponsored by Noe Valley Merchants and other community groups, Sept. 28, 10 am - 4 pm, 647-9631.

► **SCHOOL FAIR** to raise money for student organizations, featuring the band "Sneakers," fire sword juggling, and other assorted entertainments, Oct. 1, 10 am on, SF State, Holloway/19th Ave.

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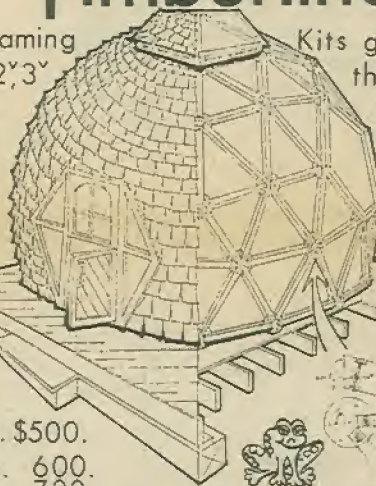
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Film: Two views of 'Lucia'

A Cuban's viewpoint

Alex Abella

Directed by Humberto Solas, at the Clay Theatre, 2261 Fillmore, 346-1123.

The woman is crying disconsolately in the meeting hall. She is unsure about her feelings for her husband, a domineering jealous brute who has literally nailed the house shut so she won't fly the coop. She says she can't continue working because her husband won't allow it. Her friend, the committee leader, gestures and asks bluntly, "Y la revolucion?" Laughter from the audience.

The same question could be asked about "Lucia": what about the revolution? The revolution is seen only as a prop to adorn Humberto Solas' pointed tale. His film is said to illustrate the argument of certain advocates of women's liberation that the role of women in society can only be changed through a rearranging of the entire societal structure, and not through scanty patchwork measures. If so, it is a sad example.

"Lucia," one of the latest products of Cuba's fledgling film industry, is a compelling melange of historical thesis, political tract and social analysis. The film—which smacks strongly of Truffaut—is divided into three parts; each sequence revolves around a woman named Lucia. According to Solas, Lucia is the personification of Cuban history; within each sequence she also exemplifies the evolution of the status of women in Cuban society, before and after Castro. Solas' dilemma is that, in trying to render equally the political and the private woman—Lucia as symbol and as individual—he has garbled both. He has taken from Peter and neglected to pay Paul.

The first Lucia—played (not too convincingly) by a pre-Castro character actress turned socialist star named Raquel Revuelta—is betrayed by her lover, who discloses to the Spanish troops the location of her brother's hide-out. The second Lucia, a hauntingly beautiful girl named Eslinda Nunez who has participated in other Cuban Film Institute features, is left with child and without money after the death of her lover. The third Lucia, La Revolucionaria, is torn by the conflict between her right to work and her old-fashioned husband's wishes, who insists she stay at home and locks her up to prove the point.

Although all three Lucias are sympathetic characters, there is something demeaning in the way they are portrayed. The women are placed in a subservient position; they are never allowed to analyze the existing political situation that so intimately affects them—and neither is the audience.

The political decisions of the three Lucias are always the result of personal affection, and never of duty or conscience. Even La Revolucionaria, who leaves her overbearing husband because of peer pressure, returns to him because she can't live otherwise. There is no sense of individual worth to these women; their happiness lies with their men and not with their own accomplishments. This is a damning view; it denies women the faculty of making independent decisions without being controlled by their sentiments, as though their reasoning served no purpose.

The film's three love affairs in three distinct historic eras dramatize the changes that have taken place in the social status of women. From being chattels owned by husbands, they have become relatively independent beings. Accordingly, the three Lucias each "catch their man," to borrow a sexist saw, in a successively more liberal manner. But the film indicates that the sexual revolution in Cuba—not to be confused with promiscuousness, which is frowned upon by Castro's censors—was gained through the socialist regime. It fails to note that these freedoms so gloriously obtained by protracted struggle would have been enjoyed more promptly and thoroughly had there not been a puritanical revolution—which, among other things, has banned long hair, drugs and homosexuality. Women's liberation is a universal phenomenon and not the exclusive province of socialist regimes.

More than a film dealing with political transformation, or with women's liberation, "Lucia" is about the search for national values, what a former Cuban president termed *cubanidad*. However, Solas wants the viewer to accept that this *cubanidad* has been found exclusively under the present government. All alien influences are automatically suspect. Such is the case with the first Lucia's lover, who's half Spanish, half Cuban and all traitor. The second Lucia's mother



Raquel Revuelta as "Lucia 1895" is a woman betrayed by revolution.

receives the same treatment; she's portrayed as a garrulous, empty-headed creature because she plays canasta, drinks scotch and listens to jazz.

Solas' disdain for foreign customs applies equally to the Russians; they are shown entering a community hall and dancing awkwardly to an anachronistic rock tune while all the townspeople stand and glare in reproach. Even the soundtrack exhibits this tendency. In the first sequence, as fits the exalted scenes and tempo, one hears operatic music; in the second one, to emphasize the pervading mood of nostalgia, it's classical and baroque; but in the third, Solas employs folkloric compositions as though Lucia and the film have reached the apogee of nativism.

Solas has attempted to portray the creation of a new woman, a new type of country, rather than a chronicle of Cuban history or a tale of "bourgeois" women's liberation. Whether he succeeds and convinces is of course a private judgment. Go and examine it yourself.

A woman's viewpoint

Irene Oppenheim

The Cuban film "Lucia" is about women, but it is a movie made by men, and "Lucia's" sympathetic statement concerning the usury of women has a machismo flavor all its own. Created in 1969 and directed by Humberto Solas (when he was 26), "Lucia's" lengthy screenplay (it runs for over two-and-one-half hours) is written by three men, produced by a man, with a male cameraman and a predominantly male production crew. In all, there are three women included in a technical staff of 16, none of them in positions of artistic control. It's a sexual imbalance which has its effect on the gestalt of the film, a movie made, says director Solas, to demonstrate "the coherence between the female character and society."

Spanning 70 years of stormy Cuban history, this epic production is divided into three segments (1895, 1933, 196...) each dealing with a different woman named

Lucia. Solas tries to show the relationship between the lives of these women and the volatile political surroundings, but despite his intentions, the film has an aggravatingly narrow focus. For "Lucia" is not a movie about women and Cuba, but rather about women who are in love with Cuban men, and there is a difference. All of Solas' women are deeply and passionately involved with men. They are not portrayed as individuals with intelligence and control, but on the contrary, are driven by their men to react in revenge, despair and rebellion. Women as independent, cogitative people and active political instigators do not (in this film at least) appear to strongly interest Solas.

"Lucia 1895" takes place during Cuba's struggle for independence from Spain. This segment of the movie is so full of artsy obfuscation, gratuitous violence and women who either giggle infantilely or are brutalized into insanity by rape and betrayal, that I often felt I was watching a Latin remake of Ken Russell's "The Devils" or "Women in Love."

The story concerns a sexually frustrated 40-year-old Lucia (Raquel Revuelta), who, cloistered in a sterile, female-dominated, aristocratic household, seems doomed to remain unmarried since the war with Spain is decimating the male population. This pathetic, affection-starved creature is courted by a handsome Spanish stranger who seduces her in order to obtain military information (Lucia's brother is fighting with the rebels and she knows the location of the hide-out).

After much throbbing violin music, soap opera trauma and sensual sweat, Lucia tells all. She is forthwith dumped by her lover and proceeds to murder him in revenge shortly before she retires into blithering madness. According to the background material I received about "Lucia," at that time there were women actively fighting Spain on the battlefields, but you'd never guess it from Solas' depiction. His Victorian Lucia is only given a chance to sew, simmer, pant and scream.

"Lucia 1933," is by far the most successful section of the film. It is done with an understated intensity and a good period sense that tends to mitigate the hackneyed story line. This time Lucia (Eslinda Nunez) is the discontented daughter of a bickering bourgeois family, who rejects luxury in order to marry a young idealistic revolutionary (fighting to overthrow the dictator Machado). The struggle is successful, but Machado is deposed only to be replaced by an equally corrupt regime. Disillusioned, Lucia's husband once more picks up his gun and is killed by his former friends.

While this Lucia is shown leading a strike in the tobacco factory where she works, her beliefs are no more than vicarious; after her husband's death the pregnant Lucia seems to have little left to live for and in the end appears to be contemplating suicide.

The final story, "Lucia 196..." is post-revolution, up-beat, and supposedly comically instructive, but both the message and humor are laid on with a heavy, heavy hand.

Here, Lucia (Adela Legra) is a child-like, illiterate peasant girl recently married to a male chauvinist pig, a blustering young stud seen continually chewing on a cigar (in case you miss the point). Lucia's husband is wildly possessive and jealous. Desiring Lucia for himself alone, he forbids her to work, converse with other men, or even visit her mother, nailing her (literally) in the house when he has to be away. The girl is quite naturally unhappy with this arrangement and with the help of her comrade neighbors attempts to rebel. But she never quite succeeds (love interfering) and in the end, the couple is left still battling it out.

As a piece of filmmaking, "Lucia" has its impressive moments, but as a philosophic study of women, the movie is naive and unconsciously exploitative. Solas often seems to be visually fascinated by the very sexism, decadence and violence he's trying to condemn and his moral observations become badly muddled. His Lucias are all incomplete, almost stereotyped personalities. The men here are the catalysts and the women respond the best they can, victims not only of society, but of their own uncontrolled emotionality. The contemporary Lucia is scrappy and full of potential, but it's a potential that's never fully realized, and Solas' limited, benevolent view of women's past failures and future possibilities is not particularly productive or entertaining. ■

Alex Abella was born in Cuba in 1950, two years before Batista came to power. He came to the US in 1961, two years after Castro came to power. He is certain to return.

Irene Oppenheim has been the Bay Guardian's Drama Critic since 1971. She was born in New York City where she came from a long line of feminists. Her grandmother marched down Fifth Ave. with the suffragettes. Her mother once ran for mayor of New York.

Theatre
Irene Oppenheim



Lynn Butler and Richard Bearman in "At The Station."

360 eggs

Four one-act plays, The San Francisco Playwright's Guild, The Old Spaghetti Factory, 478 Green St. Fri. & Sat. through Sept. 28, 8 pm. Adm. \$3 adult/\$2 student/\$1 under 12 or over 60. Res. 826-5975.

The San Francisco Playwright's Guild, a group that a few months ago produced a badly muddled version of Shakespeare's antediluvian "King Lear," is currently (and more successfully) grappling with "360 Eggs," four contemporary one act dramas consisting of Michael Corrigan's very funny "At the Station," "Parade" and "The Lotus Eater," interesting efforts by Warren Giaraputo; and a God-awful piece of feminist tripe, Megan Terry's "Calm Down Mother," the latter play giving the evening its anomalous covering title.

Megan Terry is a well-known New York based writer who produces plays for and about women. Hopefully the rambling, pedantic babble that constitutes "Calm Down Mother" is not a typical example of her work. Written for a trio of women (in this case played by Lynn Butler, Lynn Fischer and Susanne Resneck), "Calm Down Mother" is not a play, but one of those self-indulgent paste-up jobs including disparate vignettes and journal entries, generously peppered with some preachy consciousness raising.

The drama's deadly serious subject matter begins with amoebas (presumably female) making their watery way to land. The play then inexplicably leaps around from grocery stores to brothels with a few mordant family scenes thrown in here and there—including one in which an enlightened sister takes it upon herself to educate her family in moral anatomy by mockingly calculating that in a woman's productive lifetime her body manufactures at least 360 eggs, each a potential life, deserving fertilization and birth.

Michael Corrigan's "At the Station" doesn't purport to be about women's liberation, but in its own comic and unpretentious way, this slight drama makes a far more cogent and positive statement about women than all of "Calm Down Mother's" self-pitying didactics. Corrigan's dramatic protagonist is Mildred, a spirited and totally liberated lady who, dressed in a colorfully eclectic collection of Goodwill rejects, makes her living stealing from those who can afford to lose something. Mildred spends her spare time in bus stations, armed with her worn but amply full shopping bag, offering anyone she happens to find samples of her fine harmonica playing, tales of her numerous jobs (from dancing girl to a barking seal ensconced in a seal suit a la Disneyland) and her opinions on everything, including the real reason that Richard Burton and Elizabeth Taylor couldn't make their marriage work. Mildred punctuates her conversation with swigs of pilfered booze and banana sandwiches, both of which she generously desires to share, insisting that booze is good for the soul and the wondrous banana "contains every vitamin known to man."

Although "At the Station" isn't blessed with a very substantial plot, the play is consistently amusing, benefiting from Corrigan's wacky sense of humor and a magnificent acting job by Lynn Butler as the self-sufficient iconoclast Mildred. Although younger than the character Corrigan probably had in mind

when he wrote the play, Butler is a very skillful performer ably assisted by Lynn Fischer as a frustrated secretary Mildred befriends and Gregory Campbell, a thief who attempts to rob the women and discovers that he's made a grievous mistake in his choice of victims.

The final two plays, "Parade" and "The Lotus Eater," are by Warren Giaraputo, a playwright from New York who has been spending a goodly amount of his time working on the West Coast. And, while I'd like to see more of his dramas, I don't find either of these short pieces particularly inspiring.

"Parade" is a contrived two-character work with some absurdist over-tones, concerning a sousaphone player (Michael Corrigan) who has been ousted from his position in a marching band. Ripe for revenge, he has come to a parade in order to murder his replacement as the usurper comes marching down the street blowing the beloved instrument. It's a long wait and our disordered hero strikes up a conversation with a discontented typist (Lynn Fischer) pretending to be a happy hooker and the dramatic hokum ambles on to an inappropriately tragic end.

Giaraputo's play has amusing moments, but his humor is self-conscious and comes in bits and pieces like the material of a stand-up comic; delivered by rather than evolving from the characters. There is, however, one fine touch in "Parade." All during the dialogue, six extraneous people stand frozen on stage, seemingly oblivious to the drama going on around them. It's an effective device, resulting in an eerie feeling of passive alienation.

Douglass Gower, the single actor in Giaraputo's "The Lotus Eater," simply sits on stage with his back to the audience and occasionally twitches. Supposedly he is both blind and deaf, perhaps from eating Lotus, fuzzy facts that are related by way of a taped monologue which represents the inner workings of his mind. The concept is somewhat derivative, reminiscent of Samuel Beckett, but nothing wrong with that. The problem with "The Lotus Eater" is that the taped voice is painfully loud and essentially incomprehensible, leaving me with only the vaguest notion of what the play is about.

All four plays are directed by Janet Davis.

HELP!

Emergency Survival Campaign: The San Francisco Ballet Company needs to raise \$½ million within the next two weeks or they will have to close up shop. And, while I have been very critical of SFB in my column, their demise would be a sad affair.

The company, under the new directorship of Michael Smuin, has been trying to change their style and last year's season did show expansion and improvement. They now claim they are ardently seeking grass-root support and that they in turn will be more responsive to the artistic needs of the community, and more supportive of other small local companies. Maybe so.

The projected season looks good, with a major modern work by Smuin, and numerous guest stars possibly including the Panovs and Rudolf Nureyev. More important, the company does provide a living for 35 dancers as well as some income for the numerous musicians who play for them.

If you can afford to send them money do it, but with criticisms and positive suggestions. Now's your chance to constructively demand that the company serve us better. Money and letters can be sent to SF Ballet, 378 18th Ave., SF 94121.

Real Reels	REGENCY 1 Sutter and Van Ness 673-7141 Bargain Matinees Weds., Sat., 1st hr. Sun. UPTOWN SAT. NIGHT SKIN GAME Low rate parking—Jack Tar Hotel
	REGENCY II Sutter and Van Ness 673-7141 2001—A SPACE ODYSSEY Sun. discount parking Jack Tar Hotel Bargain Matinees Wed., Sat. til 5—1st hr.
CLAY 2261 Fillmore 346-1123 Currently Humberto Solas' Cuban epic of love and revolution LUCIA Opens Oct. 2 Cannes Best Direction Lina Wertmuller's (Love & Anarchy) Political Sexual Force THE SEDUCTION OF MIMI Every Fri. & Sat. Midnight show PINK FLAMINGOS	ROYAL 1529 Polk 474-2131 Sept. 18-24 THIEVES LIKE US Elliot Gould in LONG GOODBYE Opening Sept. 25 Omar Sharif & Richard Harris in JUGGERNAUT
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Music

Dick Lupoff



Lydia Moreno and her backup group after knockin' 'em dead.

Lydia Moreno

Looking for some live music on a chilly Friday night we dropped into the Sweetwater bar in Mill Valley. When we asked the bartender who was appearing that night, he jerked a thumb at the neatly lettered little sign over the stage: LYDIA MORENO.

The bartender seemed taken aback by our cry of surprise and pleasure. "You know who she is?" he said. "I never heard of her."

"Oh sure. She's been around. Used to be in some local bands, she sang with Stoneground. Pretty good."

We strolled up Throckmorton to Louisa's Palate for a bowl of clams in Louisa's incredible wine and garlic sauce, then back to the Sweetwater to thread our way through a packed house of well-to-do Marin funk. One drink later Lydia appeared with her new band.

She's one of those unbelievably beautiful, china-doll people, barely over five feet tall and dressed in satin. Short, jet-black hair frames an expressive, classic-Latin face that would drive a sculptor to ecstasies.

If a physical description seems irrelevant regarding a vocalist, we're not talking about a disembodied voice. Lydia Moreno is a performer: stage presence and appearance are as much a part of a performer's gestalt as the music itself.

She smiles and says hello to the audience a trifle nervously; at the microphone she shows just a trace of unease. This is a new band, Lydia Moreno as a single is a new act. Everything is a bit unfamiliar.

Her first number is an old-fashioned torch song, "He Called Me Baby," that she got from a singer named Candy Staton. It's one of those heartthrob songs that you expect to hear in a straight night-club act, or on a syrupy middle-of-the-road deejay show. It's risky material to use with this hip Marin bar crowd, but it comes off fine. Lydia works into wildly varied material, from torch songs to reggae to C&W to backbeat Motown. Understand: this solo act may be new, but Lydia Moreno is a veteran. She's been around for a surprising number of years, paying her dues, sharpening her chops.

She was born in Bakersfield (home of Buck Owens and Merle Haggard) and raised in Delano (home of Cesar Chavez). Like many pop musicians she learned her music in church.

"My father was the minister of the Delano Pentecostal Mexican Church," she says. "Our church was always full of music. We had a piano, stand-up bass, drum, guitars, sax, trombones, trumpets. Anybody who couldn't play one of those got a tambourine. Nobody was left out. The music was one-third Mexican, one-third country and western, one-third black. We all had a terrific time."

By 1966 she was singing at campus parties at Stanford, then joined one of the innumerable rock groups springing up. "They were called the Seven Omens. From Omaha. After I worked with them, I sang at the North Beach clubs—the Galaxie, El Cid, the Condor, the Peppermint Tree.

"You know, a stripper would go off, I'd come on and sing for twenty minutes while they sold drinks and changed audiences, then another stripper would come on."

In 1969, under her married name of Lydia Phillips, she tried out for the San Francisco production of "Hair." She won the lead role as Sheila, and spent seven months belting out "Easy to be Hard"

and "Good Morning Starshine." In the cast of "Hair" she met another singer named Annie Sampson and an actor named Arsenio.

From "Hair," promoter Tom Donahue recruited her into the Medicine Ball Caravan. The Caravan, in case you don't remember it, was one-half Love Generation experiment in mobile communal living and one-half commercial scam bankrolled by Warner Bros. The Caravan made it across the country, flew on to England, then disbanded, leaving behind a couple of books by resident media scramblers, a disastrously awful movie (according to documenter John Grissim the camera crew were all French, constantly dosed with LSD, and had a grand time but totally botched their work)—and a band. The band was Stoneground, built around singer Sal Valentino of the old Beau Brummels, and lots of others including Lydia Moreno and Annie Sampson.

Stoneground was a modest success, toured Europe twice, appearing with bands like the Faces and the Kinks, and cut several albums. When it broke up in 1973, Valentino formed a new band from part of the remnants—including Lydia Moreno—but that band didn't last either. Valentino and his old partners re-formed the Beau Brummels.

Lydia Moreno, as she says, "went to New York, went a little bit crazy, didn't do anything useful for a half year." After she'd cooled out she returned to California and started putting together her own band. She found her old friend Arsenio from "Hair," who had since become a first-class bass player, and added drummer Rickey Beall, guitarist Don Livoni and a manic barrelhouse pianist named Blue Gene Tyranny. They started out with some pretty shaky gigs, but now the band is getting better every week.

Lydia herself, as the evening goes along, moves deeper and deeper into her music. Her material comes from other singers she admires—contemporaries like Carole King, Dolly Parton, Tammy Wynette, reggae artists like Jimmy Cliff ("Sittin' in Limbo") and Bob Morley of the Wailers ("Guava Jelly"), and classic blues artists like Lil Green, Candy Staton, Simpy Wallace, Alberta Hunter, Willie Dixon. She does Motown tunes like "Heat Wave," country songs like Dolly Parton's "Jolene," and several songs in every set by her favorite song writer, John Shine.

Her singing seems to get stronger every time out, and she credits much of the improvement to Valentino, with whom she has maintained a close friendship ever since the Caravan. To hear the difference, listen to a Stoneground record—Family Album is the best—and then listen to the work she's doing today.

You get the feeling that Lydia Moreno has developed a perfect sensitivity for the musical needs of the hour. By the end of an evening, she and her band are totally absorbed in their work, and the audience is totally absorbed in their music experience.

This is a time of change for music: acid rock is totally utterly defunct, hard rock has filtered down to the junior high school crowd, while older traditional forms—country and western, blues and minor infusions like reggae—all vie for the center mike. Lydia Moreno is right at the junction.

So far, she has stuck to the Marin bar-club circuit, where billings are flexible and schedules all but non-existent. But on Friday, October 18, she makes her San Francisco debut at Bimbo's on Columbus in North Beach. The headliners will be old favorites Moby Grape, reunited after their own long separation. It'll be an exciting show. ■

EVENTS

SEPTEMBER 21 THROUGH OCTOBER 4

By Nancy E. Dunn

MUSIC-DANCE

17th Monterey Jazz Festival:

"International Piano Forum," with John Lewis, Eubie Blake, George Shearing and others, Sept. 20, eve.; "An Afternoon of the Blues," with Sunnyland Slim, Big Joe Turner, James Cotton Blues Band, Bo Diddley, Dizzie Gillespie, Clark Terry and Mongo Santamaria, the New Herd (Japanese jazz band) and others, Sept. 22, eve.; other programs include California HS jazz bands, Sept. 20-22, day and night, Monterey County Fairgrounds, (408) 373-3366, \$5-\$7.50 eve./\$4-\$5 aft.

Uriah Heep and Suzi Quatro, Sept. 20, 8 pm, Berk. Community Theatre, Allston/Grove, Berk., \$4.50-\$6.50.

Winterland swings back into action: Hot Tuna, Canned Heat and Spencer Davis, Sept. 21; Traffic and Lindisfarne, Oct. 2-3; Earthquake, The Rubinoos, Link Wray and a mystery guest open the Tues. night "Sounds of the City" concert series featuring local bands, Sept. 28; Butch Whacks, Gideon and Power, Holly Renfield, Oct. 1; all concerts begin 8 pm, tickets for Tues. nights \$2 advance/\$2.50 at the door, all other concerts \$5 advance/\$6 at the door, for Ticketron info, 788-2828.

UFW Benefit Dance, with The Truth About Radio and Marina Garcia, Sept. 21-22, 8:30 pm, La Salamandre, 2516 Telegraph, Berk., \$1.

"White Mountain," evening of new music inspired by the Inyo Mountains, Sept. 22, beginning

at dusk, electronic music composer Jan Pusina and Sybil Glebow will perform hand percussion and synthesizer sounds, Cat's Paw Palace, 2547 A Eighth St., Berk., 826-9068, donation 50¢, bring a blanket or umbrella.

Bonnie Raitt and Jackson Browne, Sept. 25, Berk. Community Theatre, Allston/Grove, Berk., \$4.50-\$6.50.

Folk and Boogie Night, Sept. 25, two hours of local folk, jazz, blues starting at 7:30 pm, followed by rockin' and rollin' with Entwistle, The Center, 1036 Bush at Leavenworth, 776-2722, \$1.25 donation.

Candlelight Concerts (followed by dessert): African American Lyric Ensemble, Sept. 27, excerpts from "Porgy and Bess" plus spirituals; Loy and Colgan, duo guitarists, Oct. 4, works by Scarlatti, Sor, Granados and Debussy, programs begin 10 pm, Old Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Save Mendocino Woodlands from loggers, benefit dance, Sept. 27, 8 pm, First Unitarian Church, One Lawson Rd., Kensington, 653-5664, \$3.

Rick Wakeman solos at the Civic Aud. Sept. 28, 8 pm, \$4.50-\$6.50, Ticketron info, 788-2828.

Flamenco Dancing, Middle Eastern dancing, tap dancing Filipino and Afro-Haitian dancing at the grand opening of the Sunset Community Education Center, Sept. 28, 10 am-6 pm,



Sunnyland Slim at Monterey Jazz Festival Sept. 22

plus ragtime, rock, palm reading and food, A.P. Giannini Jr. High School, 3151 Ortega, tree.

Folk Dance Festival spons. by the Council of SF Folk Dance Groups and the Rec. and Park Dept., Sept. 29, 1:30-5:30 pm, performers include Golden Gaiters folk and square dancers, Ballroom Workshop and the Young Women's Jazz Dancers, Rec. Arts. Bldg., 50 Scott, free.

Oakl. Symphony Orchestra's season debut, "Overture '74," Berlioz, Roy Harris and Mahler's "Fourth Symphony," Oct. 1-2, 8:30 pm, Oct. 5, 11 am, Paramount Theatre of the Arts, 2025

Broadway, Oakl., some season tickets still available, \$10-\$45.50, single concert tickets go on sale Sept. 24, \$2.50-\$6.50.

Earl "Fatha" Hines, the father of modern jazz piano, Oct. 6, 7:30 pm, solo concert at Foot-hill College Theatre, Los Altos Hills, \$3.50/\$2.50 seniors.

"Evolution of the Blues," written and performed by Jon Hendricks, Tues.-Fri., 8:30 pm, Sat. 8 and 10:45 pm, Sun. 7:30 pm, On Broadway Theatre, 435 Broadway, \$5.50-\$4.50 Tues.-Thurs./\$6.50-\$5.50 Fri.-Sat. □

ART

SF Art Institute: "Mom and Pop Show," recent graphics by Jack Loo and Bonita Lei, through Sept. 22, 10 am-4 pm, SFAI cafeteria, 800 Chestnut.

Cory Gallery: Chinese Arts Exhibition, oil paintings from the People's Republic, first time in America, Oct. 3-16, 10 am-midnight Mon.-Sat., 10 am-6 pm Sun., 377 Geary.

De Young Museum: Paul Kos, large sculpture combining constructions and videotape, Sept. 28-Nov. 8; drawings spanning 20 years by Bruce Conner, Oct. 5-Jan. 5, GG Park, 558-3598.

European Gallery: SF premiere, Mario Avati mezzotints, through Oct. 19, Tues.-Sat., 11 am-6 pm, 3450 Sacramento, 931-7542.

Focus Gallery: "Art and Animals: A Reverence for Life," 125 photographs by 35 artists, Sept. 3-Oct. 5, Tues.-Sat., 11 am-5 pm,

Thurs. 7-9 pm, 2146 Union, 921-1565.

John Bolles Gallery: Harriet Johns, enamels, and Tyler James Hoare, sculpture and 3M prints, through Oct. 11, Wed.-Sat. 11 am-5 pm, 10 Gold, 392-4923.

Legion of Honor: Gustave Moreau, a major retrospective (50¢, through Nov. 12; Laura Andreson's ceramics, through Nov. 3; prints by Stephanie Weber, through Nov. 3, Lincoln Park, 558-2881.

Maxwell Galleries Ltd.: Fritz Scholder, oils and graphics and "Four Western Sculptors," J. Shirley Bothum, Richard V. Greeves, Gary Herbert and Tom Knapp, through Sept. 28, Tues.-Sat. 9:30 am-5:15 pm, 551 Sutter, 421-5193.

Marquait Galleries: Serigraphs by James A. Pritchard and Dave Klemp's acrylic sculpture, through Oct. 4, Tues.-Sat. 10 am-5 pm, 40 Gold, 391-1125.

Oakland Museum: "Public Sculpture: Urban Environment," outdoor public sculpture exhibited in the museum and sites throughout Oakl., Sept. 28-Dec. 28, within the museum, Tues.-Sun. 10 am-5 pm, 10th St., Oakl., 273-3401, then Alameda County Courthouse lawn, Lake Merritt BART station mall, Harrison/19th St. in Lakeside Park, median strip opposite Oakl. Aud. and the Gallery of California Art.

A Room of Our Own Gallery: "Through My Own Eyes," prints and photographs by Ann Meredith, Oct. 4-Nov. 4, Wed.-Sat., noon-6 pm; Thurs., noon-9 pm, 2315 Ashby, Berk., 849-2299. □

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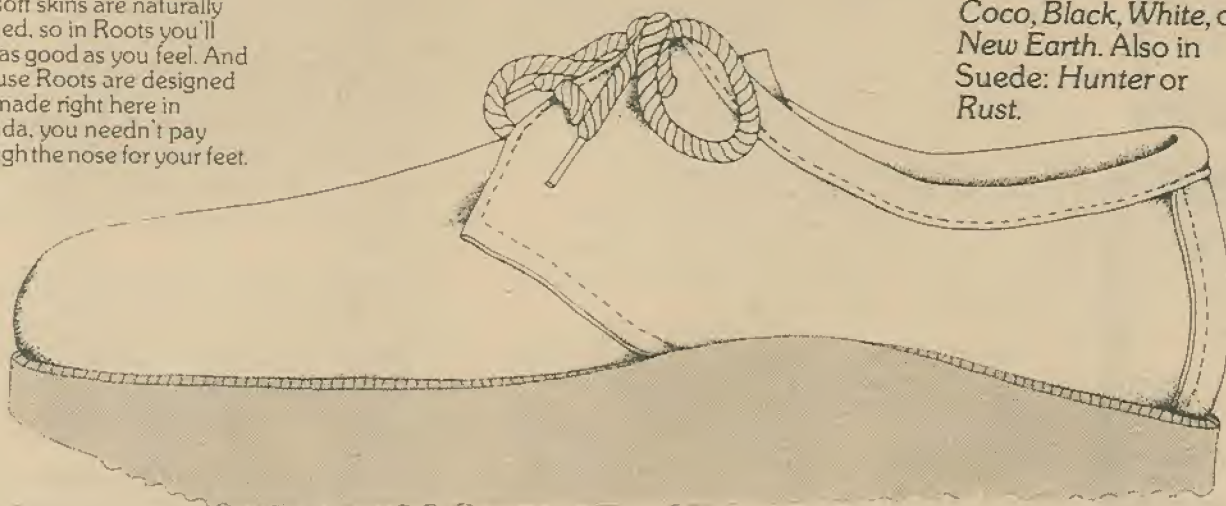
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THEATRE

"Alice in Blunderland,"

farcical fantasy with Les Nickel-ettes, also, Lila the Snake, Frambesi Sisters and Freaky Ralph, Sept. 27-28, 8:30 pm, Intersection Theatre, 756 Union, 397-6061, \$2.

"Blithe Spirit,"

Noel Coward's poltergeist fantasy presented by Berk. Repertory Theatre, Tues.-Sun., Sept. 20-Oct. 27, 2980 College, Berk., 845-4700, \$3.50-\$5.

"The Bacchae,"

based on Euripides, staged by students from all UC campuses, Oct. 3, 8 pm, Zellerbach Playhouse, UC Berk. campus, \$2/\$1 students.

"Chicken Made of Rags,"

musical children's show retelling a Cuban folk tale, presented open air by the Julian Theatre, Old Town, Los Gatos Amphitheatre, Sept. 22, 29, 1 and 2:30 pm; Cannery courtyard, Oct. 6, 2 pm; Haight Ashbury Fair in the Panhandle, late afternoon, info 647-8098, free.

"The Destruction of Wickedness,"

one-act drama with music by Billy Johnson and the Rhythm Machine, Sept. 24 and Oct. 1, 9 pm, Neighborhood Arts Community Theatre, 220 Buchanan, 285-8174/282-6582, \$1.50.

"Don Juan in Hell,"

presented by the Venture Theatre, Sept. 19, 7 pm, Lurie Rm. Main Library, Civic Center; Sept. 24, 7 pm, Sunset Branch, 1305 18th Ave., free.

"Dreamscalli,"

musical daydream for children, presented by the Pyramus and Thisby Co. every Sat., through Nov. 30, 11 am, Live Oak Theatre, Shattuck/Berryman, Berk., 843-9175, \$1.50/\$1 children.

"Ever Since Felix Moved to New Zealand: An Epic Saga of War-Time Intrigue,"

comic odyssey of Vietnam Veteran returned to war with American society, performed by the National Sidewalk Theatre, Sept. 22, 2 pm, Willard Park.

erby/Hilleglass, Berk.; Sept.

28, 2:30 pm, Washington Square Park; Sept. 29, 2 pm, Live Oak Park, Shattuck/Berryman, Berk.; Oct. 5, 2:30 pm, behind De Young Museum, GG Park; Oct. 6, 2 pm, Precita Park, 781-4340/841-7532, free.

"Fantasy Machine,"

young novelist trying to write the Great American Erotic Novel, performed by the Julian Theatre, plus "Wild Bunch" and "Home on the Range," short films by local filmmakers, Sept. 20-21, 8 pm, Potrero Hill Neighborhood House, 953 De Haro, 647-8098, donation.

"Feiffer's People,"

presented by the Oakland Ensemble Theatre, through Sept. 30, Fri.-Sat., 8:30 pm, Sun., 2:30 pm, 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 student.

"Free Gas,"

improvisational comedy by the Wing, Thurs.-Fri. 8:30 pm, Sat. 8:30 and 11 pm, Savoy Tivoli, 1438 Grant nr. Union, 673-6510, \$2 Thurs./\$3 Fri., Sat.

"French Dressing,"

female impressionist musical revue, through Oct. 26, Tues.-Thurs. 9 pm, Fri.-Sat. 9 pm and midnight, Sun. 5 and 8 pm, The Village, 901 Columbus, 885-2970, \$4.50 weekdays/\$5.50 Fri., Sat.

"Improvisation, Inc.,"

based on audience suggestion, Fri.-Sat., 8:30 pm, 149 Powell, 397-5534, \$3/\$2 student.

"Kiss the Sky,"

presented by the Society for Individual Rights Thurs.-Sun. through Oct. 13, Society for Individual Rights Center, 83 Sixth St.

SF Mime Troupe's

"The Great Air Robbery," Sept. 19, noon, SF Arts Festival, Civic Center; Sept. 21, 2 pm, Alamo Square; Sept. 22, 2 pm, Live Oak Park, Shattuck/Berryman, Berk.; Sept. 26, noon, South Park, Third St./Bryant; Sept. 28, 2 pm, Old Mill Park, Mill Valley; "The Mother" reopens Sept. 29, 2 pm, McLaren Lodge

Park; both productions Oct. 5-6, 2 pm, Dolores Park, 285-1717, all free.

"Mummenschanz,"

Swiss mime mask theatre, Oct. 5-6, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$3.50-\$5.50/\$2-\$4.50 student.

"This Was America,"

satirical, improvisational revue based on TV programming performed by the Dreaded Neurological Army, Sept. 25, 8:30 pm, Intersection Theatre, 756 Union, 397-6061, \$1.50.

Toad the Mime,

who often performs weekends at The Cannery, Sept. 19, 8 pm, Main Theatre, Canada College, Redwood City, 364-1212, ext. 236, \$2/\$1 students.

"Waiting for Lefty,"

proletarian drama Fri., Sat., 8 pm, through Sept. 28, 1819 10th St., Berk., \$2.50. □

CLUBS SAN FRANCISCO

The Boarding House:

Spanky and Our Gang through Sept. 22, Pitschel Players and the Congress of Wonders, Sept. 24-29, 960 Bush, 441-4333.

Country Road:

Free Food through Sept. 21; Eddie Money, Sept. 22-23; Lucky Strike, Sept. 24-28; Ana and the A Train, Sept. 29-30, 736 Irving, 665-6551.

Minnie's Can-Do:

Sound Creation, (percussion ensemble), Sun. 4-7 pm; Billy Johnson and Friends, Sun. - Mon., 9 pm - 1 am; open poetry reading Tues.; Dave Alexander, Wed. - Sat., 1915 Fillmore, 563-5017.

Great American Music Hall:

Butch Whacks and the Glass Packs, Sept. 20; Jimmy Witherspoon and Dave Alexander, Sept. 21; Eubie Blake and Mike Lipskin, Sept. 22; Gato Barbieri, Sept. 24-25; Dizzy Gillespie, Sept. 27; Hampton Hawes and Carol Kaye, Sept. 28; Larry Coryell, Oct. 4-5, 859 O'Farrell, 885-0750.

Keystone Korner:

Cecil Taylor, Oct. 1-6, 750 Vallejo, 781-0697, minors welcome.



Fine and funky Alice Stuart is at Keystone Berkeley, Sept. 26.

Orphanage:

Mongo Santamaria, Sept. 19; Grayson Street, Sept. 20-21; Little Willie and the Night Worm and Sound Hole, Sept. 22; The Tubes and Mike McFadden Band, Sept. 23-25; Redwing, Sept. 30 - Oct. 1, 807 Montgomery, 986-8008.

Yellow Brick Road:

Scrap Iron, Sept. 19-21, 24-28; Sapo, Sept. 30, 2215 Powell, 982-6700.

EAST BAY

Bishop's Coffee House:

Women's nights every Fri., Lois Ann, Sept. 20; Suzanne Schanbaum and Nancy Vogel, Sept. 27, childcare provided, 1437 Harrison, Oakl., 444-9805.

Freight and Salvage:

Rolf Cahn, Sept. 19; Lawrence Hammond and the Whiplash Band, Sept. 20-21; Energy Crisis, Sept. 25; Jim & Selby, Sept. 26; Rosalie Sorrels, Sept. 27-28, 1827 San Pablo Ave., Berk., 548-1761.

Keystone Berkeley:

Asleep at the Wheel, Sept. 19; Bo Diddley, Sept. 20; Mongo Santamaria, Sept. 20; James Cotton Blues Band, Sept. 22; Nite Shift, Sept. 23, 29; Airo and Fingers, J.R. Weitz, Sept. 24-25; Alice Stuart, Sept. 26; Sons of Champlin, Sept. 28; Etta James, Nite Shift, Sept. 29; 2119 University, Berk., 841-9903.

Longbranch Saloon:

Eddie Money, Sept. 19, 26; Gideon and Power, Eddie Money, Sept. 20; Rowan Brothers, Valley Boys, Sept. 21; Country Night, Roadhog, Sept. 23, 30; Corbitt, Ship & Rea, Sneakers, Sept. 24; Valley Boys, Sept. 25; Grayson Street, Sept. 27; Earthquake, Sept. 28, Dwight/San Pablo, Berk., 848-9696.

Rockridge Tea Tavern:

chamber music trio every Sun. eve., procession every Mon., 5239 College/Broadway, Oak.

NORTH-SOUTH

Country Road South:

Cisum, through Sept. 21; Ana and the "A" Train, Sept. 22-23; Eskee, Sept. 29-30; Alice Stuart, Oct. 1-5, 1425 Burlingame Ave., Burlingame, 343-7170.

Inn of the Beginning:

Neilson Pearson Band, Snooky Flowers & the Headhunters, Sept. 19; Asleep at the Wheel, Roadhog, Sept. 20-21; Clouds, plus a jam session, Sept. 23; free rock auditions featuring Diesel van Trucker and Prana, Sept. 25; Soundhole, Sept. 26; Raw Soul, Hot Spur, Sept. 27-28; free folk, Sept. 22, 29; downtown Cotati, 795-9955.

Lion's Share:

Blue Bear Stomp, Sept. 22; Kenny Rankin, Sept. 26-28; Clover, Sept. 29; 60 Redhill Ave., San Anselmo, 454-9856.

Scoreboard:

Powell Street Jazz Band, Sept. 19, 26; Pegasus, Sept. 20-21; Alice Stuart, Sept. 22; Funky Country Colts, Sept. 25; Pay Dirt, Sept. 27-29, 535 Fourth St., San Rafael, 453-3972.

Sleeping Lady Cafe:

Okeh Savannah, Sept. 21; Pat Craig, Sept. 22; Bill Vitt, Sept. 23; Derek Dickson, Sept. 24; Auditions, every Wed.; Rich Harris, Sept. 26; Shellback Rose w/Juice, Sept. 27; Laura Allen, Sept. 28; Dave Alexander, Oct. 1; 58 Bolinas Rd., Fairfax, 456-2044.

MOVIES

First Annual Alcoholism Film

Festival: The Bureau of Alcoholism presents a day-long screening of its new film library, Sept. 24, 9 am - 3 pm. Eight films, ranging in length from six to 56 minutes, focus on the problems that come from drink and possible solutions. "The Other Guy," 9 am; "Ninety-nine Bottles of Beer," 10:30 am; "A Time for Decision," 11:15 am; "Two Festivals," 1 pm; "The Secret Love of Sandra Blain," 1:15 pm; "A Firm Hand," 2 pm; "Every Night Is Saturday Night," 2:45 pm; "A Short History," 3 pm, Department of Public Health Bldg., 101 Grove, rm. 300, no admission, criticism welcomed.

Avenue Photoplay Society

(silents accompanied by Wurlitzer): "He Who Gets Slapped," and "Sadie McKee," Sept. 20; "Skinner's Dress Suit," and "A Day at the Races," Sept. 27, organ concert, 8 pm, film begins 8:30 pm, 2650 San Bruno (nr. Silver Ave. exit off Hwy. 101), 468-2636, \$2.

Benefit for Rivendell School:

"Billy Jack," 7 and 9 pm, Sept. 27; noon, 2:30, 5, 7:10 and 9:30 pm, Sept. 28; noon, 2:30 and 5 pm, Sept. 29; Richardson Hall, UC Extension, Laguna/Waller at Market, \$2 adults/\$1.50 students/\$1 under 12.

Clay:

"Lucia," opens Sept. 18; "The Seduction of Mimi," Oct. 2, Fillmore/Clay, 346-1123, \$2.50/\$1.50 Sat. until 5 pm, discount tickets, four regular programs \$7, good at Surf and Clay for six months (except Fri. & Sat.).

Canyon Cinema:

Autobiographical Cinema—five short films plus open screening, Sept. 19; "La Region Centrale," Sept. 26, 8:30 pm, 800 Chestnut, 332-1514, \$1.50 (free coffee).

De Anza College:

"Mother," 1926 film about the Russian Revolution, Sept. 27, 8 pm, Forum Bldg. 1, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$1.

Gateway:

"A Streetcar Named Desire" and "The Third Man," through Sept. 24; "Grand Illusion" and "Rules of the Game," Sept. 25-Oct. 1; "Wuthering Heights" and "The Little Foxes," Oct. 2-8, Golden Gateway Center, 215 Jackson nr. Battery, GA 1-3353, \$2.50/\$2 with discount card, \$1 good for one year.

Intersection:

Film Marathon Sept. 21, cartoon hour 8 and 10 pm;

Continued on next page

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Continued from previous page

comedy hour 9 pm with Burns and Allen, Chaplin, Laurel and Hardy; "The Lost World," 1925 pre-historic monster classic, 10 pm; sex, drugs and cheap thrills, 11 pm; Charlie Chaplin Festival, "The Great Dictator" plus four shorts, Sept. 22, shorts, 7:30 and 10:30 pm, feature, 8:30 pm; Oh, Those Great Women!: Mae West in "Klondike Annie," 7:30 and 10:30 pm; Jean Harlow with Clark Gable in "Red Dust," 8:45 pm; four Betty Boops at 7 and 10 pm, plus a Marilyn Monroe newsreel, Sept. 29; "39 Steps" and "Rebecca" by Alfred Hitchcock, Oct. 6, 7 and 10 pm, 756 Union, 397-6061, \$1.

Kokusai: "Assignment by Night" and "Performers," through Sept. 24, 1700 Post, 563-1400.

Masters of the Modern Film: Thurs. night screenings of films for the Laney College course, beginning with Hitchcock, "Foreign Correspondent," Sept. 19; "Strangers on a Train," Sept. 26; "North by Northwest," Oct. 3; "Frenzy," Oct. 10, 7 pm, Laney College Forum, 10th/Fallon, Oakl., 834-5740, free.

Merritt College Free Film Series: Orson Welles' "The Trial" and "Diary of a Country Priest," Sept. 19; "The Mysterious Discovery" and "Once There Was A Girl," Sept. 25-26; "Confessions of a Police Captain" and "Savages," Oct. 2-3, 7 pm Wed., Oakland Ensemble Theatre, 660 13th St., Oakl.; Thurs., Merritt College Student Center, Bldg. R, 12500 Campus Dr., Oakl., 653-3535, free.

Midnight Movies: 13 favorite shorts from first year, back by popular demand, including "Spider," "Hot Stuff," "The Accountant" and "Media Sweep" plus Betty Boop in "Poor Cinderella," Sept. 21; "A Girl in Every Port," the climax scene from the Marx Bros. "A Night In Casablanca" and Betty Boop in "Barnacle Bill," tickets go on sale 11 pm, show begins midnight, Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

Oakland Museum: Ultrafilms, new works by avant garde of Bay Area filmmakers, Sept. 27, 8 pm, Museum Lecture Hall, 1000 Oak, Oakl., 273-3401, \$1.50/\$1 museum members, seniors.

SF Jewish Community Center: "The Exterminating Angel," directed by Luis Bunuel, Sept. 21; Ingmar Bergman's "Persona," Sept. 28, 8 and 10 pm, 3200 California, 346-6040, \$2/\$1.50 students and members.

SF Museum of Art: Ninth Annual International Tournee of Animation, repeat of last May's sellout presentations, Sept. 20, 7 and 8:45 pm; films on Harry Partch, three films explore Partch, his compositions and the instruments he has designed, Sept. 22, 2 pm; "Jazz on a Summer's Day," documentary recording the 1958 Newport Jazz Festival and Jam Session, Sept. 24, 7:30 pm; "The Sky Above—The Mud Below," Sept. 29, 2 pm; films of Oskar Fischinger, plus several films by Hans Fischinger, Oct. 4, 7:30 pm; "Pot-Bouille," Julien Duvivier's film version of Emile Zola's novel, Oct. 6, 2 pm.

SF Public Library: "Monterey Pop," Sept. 19, 7 pm, Noe Valley Branch; "Citizen Harold," "Farallon Light" and "The Bay That Wasn't Saved," Sept. 24, noon, Lurie Rm., Main Library; "Strom of Strangers," "The Legacy of Anne Frank" and "Kibbutz,"

Sept. 25, 7:30 pm, Western Addition Branch; "Picasso" and "Norman Rockwell's World," Sept. 26, 7 pm, Lurie Rm., Main Branch; "Self Reliance," "A Great Treasurehouse" and "Friendship First, Competition Second," Sept. 26, 7 pm, Noe Valley Branch, all free.

UC Berkeley: "Sleeper" Oct. 1, "The Mother and the Whore," Oct. 8, Wheeler Aud., Laurel and Hardy in "Sons of the Desert", "Men O'War" and "Perfect Day," Oct. 3, 155 Dwinelle Hall, 7 and 9:30 pm, UC Berk. campus, \$1.25.

Pacific Film Archive: films of Agnes Varda, including "Du Cote de la Cote" and "Uncle Vancu," 7:30 and 9:30 pm; New Mexican Cinema, "The Holy Office" and "The Children's Hour," by Arturo Ripstein, Sept. 20, 7 and 10:30 pm; French Films of the Thirties, Sept. 21, 4:30, 7:30 and 9:30 pm; New Mexican Cinema, "Nest of Virgins," 4:30 and 8 pm, "Calzonin Inspector," 6:20 and 9:50 pm, Sept. 22; films of Agnes Varda, "Les Creatures," 7:30 and 9:30 pm, Sept. 23; Bulgarian Cinema Retrospective,

"On a Small Island" and "The Goat Horn," 7:30 pm, Sept. 24; films of Agnes Varda, "Lion's Love," 7:30 and 9:30 pm, Sept. 25; Bulgarian Cinema Retrospective, "Sun and Shadow" and "Affection," 7:30 pm, Sept. 26; New Mexican Cinema, "Castle of Purity" and "The Shout," 7:30 pm, Sept. 27; "Sunseed," in Wheeler Aud., 7:30 and 9:30 pm, Sept. 27; French Films of the Thirties, "Harvest," 4:30 and 9:30 pm, Sept. 28; New Mexican Cinema, "The Mexican Way" and "Reed: Insurgent Mexico," 4:30 and 8:25 pm, Sept. 29; repeated by popular demand, "States of Heart and Consciousness in Films by Women, or You've Come a Long Way Baby Down the Garden Path," 10 films produced by women, 7 and 9:30 pm, Sept. 30, University Art Museum (unless otherwise noted), 2625 Durant, Berk., 642-1124, admission generally \$2.

Weekend Film Series: "The Ascent of Man," part one, "The Starry Messenger," 11 am and 1 pm, Sept. 21-22, Lawrence Hall of Science, Berk., 642-5132, \$1/75¢, students and seniors, UC students free. ■

Guardian classifieds

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Subjects needed for marijuana study. See display ad in this issue of the Guardian for full details.

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Bookkeeper: Half-time. Exper. payables, receivables, payroll, disbursements, cash rec'd. Must be self-starter. No General Ledger work. \$300/mo. Write to: Betty Van Patter, Ramparts Magazine, 2749 Hyde St., San Francisco 94109.

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Then why not work this week in an office as a temporary.

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TYPIST
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WANTED

Sincere salespeople interested in promoting the Guardian on a commission basis. Please call Deborah at 861-9600. Full or part-time.

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Tuesdays 1:30 pm
BLACK BART CENTER
238 San Jose Ave., SF

\$85 weekly possible, spare time work at home addressing envelopes for firms, start immediately. For details, send stamped, self-addressed envelope to Uni-Serv. PO Box 16273c, Phoenix, Arizona 85011.

We need salespersons to secure new retail outlets for the Guardian—all areas. For information, call Deborah at 861-9600.

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\$600-\$700 month-work for a change. Non-profit, multi-issue organization has openings for socially conscious individuals to assist in petitioning, fund raising and staff projects. Management opportunities. Offices in San Francisco and Emeryville. 845-0364

ENJOY REPORTING? New Peninsula publication needs reporters, free lance articles. Contact P.O. Box 501, Belmont 94002. 591-7804.

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WANTED, some child care, 4-5 hrs. a day. North campus area. References required. Private apartment and small salary in exchange. Available immediately. Call 845-0923, eves.

Sell CABLE AND UHF TV advertising to local businesses for alternative programming. Commission and Karma. Vince, 841-8524 or Bear, 826-3986.

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YOU'RE MORE VALUABLE THAN THEY THINK!

East Bay nonprofit vocational counseling and referral to channel your energy towards better work. PEO-PL'S ENERGY, 653-6535.

Hat model needed. Height no importance. Must be photogenic. Send recent photo and statistics to 340 Jones, Box 4482, SF 94102.

Experienced instructors to teach visual, performing arts workshops at Alameda County Juvenile Hall. Send Resume, course proposal, to East Bay Community Arts Project, P.O. Box 4465, Berkeley 94704.

WANTED:

Performers, entertainers, theater-groups, mime troupes, vaudeville acts, dancers, singers, bands, variety and medicine shows, etc. Interested in playing Eugene, Oregon. We are currently booking our 74-75 season. Write: Wow Hall, 291 West 8th Ave. Eugene, Or. 97401, or phone (503) 687-2746 for particulars.

Attractive girls (3) needed for garment photography. Height 5'6", 35-25-35. Serious. 931-4199.

We need men and women with the following skills and the tools necessary to do same: gardening, plumbing, electrical repairs and installations, roofing, painting, carpentry, auto & cycle repairs, radio, TV & appliance repairs, etc. If you have a skill and the tools, call us now! Jacks & Jills of All Trades, 648-1984 till 8 pm.

Seek women with car to do outcall massage in SF, E. Bay and Marin. Exper. not nec.—will train you as you work. Must have a telephone. Call 648-1984 or 826-6584 for info. Days till 8 pm.

DIALING FOR \$'S

Need people with strong fingers to work on Guardian subscription crew, 6-9 pm Mon. through Thurs., and 12-3 Sat. Hourly wage plus bonus. If you can't work these hours, don't call, if you can call Craig, 861-9600.

Employment: Driver with car to deliver Guardian alternate Thurs. 11-6. Call 861-9600. Deborah/Barbara.

HAWK the Bay Guardian in the streets of SF two evenings/afternoons a week. Hourly wage, Call Deborah, 861-9600, Mon., Wed., Fri.

EAST BAY

We need salespersons to secure new retail outlets for the Guardian—all areas. For info., call Deborah, 861-9600

EMPLOYMENT WANTED

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 567-4366, anytime.

OPPORTUNITY KNOCKS TWICE! Two mature women students offer shared experience in office managerial skills, public relations, research, and writing. Co-resume and references furnished upon request. Call 433-1499, 552-0392 or 549-2086.

Woman with widely varied job experiences wants part time work. Retail selling, research experience. Like people. 621-9807.

Young woman needs work: typing, housework, odd jobs, painting, gardening, laundry, errands. Phyllis, 647-0904.

Gay male, 25, wants employment preferably in publication and/or community work. BA creative writing, background in journalism (writing, editing, layout, etc.), public contact and community political work. Call Tom at 621-9687, room 103.

Childcare, lt. hsewrk, misc relief. Hrs and days open. Live out. 441-1615.

Student desires housecleaning in Pacific Heights area. Leave message for Gina, 673-8101.

Aries, male, gay, longhair, 32, seeks new gig; interesting, creative, maybe. Varied experience: typing to construction to community involvement. College grad. Car. Steve, 285-6667

Painting—Student needs work. Experienced, neat, prompt. Call Ford 994-2452 after 5 pm

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WIDEN YOUR SOCIAL CIRCLE
Let our computer introduce you to lots of prospective dates from different walks of life. We're Phase 2—the dating service for people who don't need a dating service. Our unique matching procedure and low \$20 fee have made us one of the nation's largest.

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How many new people have you dated in the past six months?

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Oct. 10, 1974 is publication date for the first issue of a most unusual small community bi-weekly. The Valley Voice will cover Marin County's San Geronimo Valley and offer incisive environmental reportage and a lively discourse and review on the arts. \$3 yr.—\$5 for 2 yrs. The Valley Voice, PO Box 709, Forest Knolls, Ca. 94933.

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"THE WOODCHUCK" Antiques and specializing in Oak furniture. Restore and refinish. Reasonable rates. 2010 Balboa, phone 752-5081.

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UNIQUE COLLECTOR'S PIECES
VICTORIAN * ORIENTAL
Oak refectory table with four leather and oak chairs. Desks, Sideboards, Oriental Rugs, Art-Deco and objects d'art. Mill Valley. 383-5740.
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Will sell your art, antiques or jewelry on consignment—Michael, 648-1984 or 826-6584.

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'63 VW Bus, camper; engine good. new tires, battery, starter, etc. Transmission needs work, call Eric 626-5262 evenings.

USED CARS WANTED

Small cars and sports cars preferred. You might be interested in our system by which a private party (seller) may participate to a fuller extent, more profitably, in the sale of their vehicle. Simply call and we'll be happy to explain. Auto Consultants, 10225 San Pablo, El Cerrito, (415) 527-0914.

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Discount to Guardian readers.
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VW, Volvo, and American makes. Any repair—any make—any model. Our cost on parts + \$7.00/hr. labor. 648-1984 for information.

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VW tune-up, \$35; includes oil change, oil screen, valve adjustment, and all parts. Volvo, \$30 and most foreign cars. All work guaranteed. 2102 Ward, Berkeley. 548-2554

I do fast honest repair of foreign and domestic cars, small trucks, and motor cycles. I will beat inflated shop prices and guarantee my work. I can also teach you to do some of your own repairs. Call Jerry 10 am-10 pm. 752-7850.

BUYING A USED CAR? Don't get a lemon! Independent Evaluation Service—30 point diagnosis, 665-2487.

House truck, 1965 Chevy, ¾ ton, 8,000 miles on totally rebuilt engine. Handcrafted wooden camper with hand-split shake shingles. \$1800/offer. Kenny, 824-7277, 6-10 pm.

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Meadows, woods, views. Ideal house site amid oaks. Stream with pools and falls. \$45,000. (707)894-3547.

Land hungry? Time to head for the hills and grow your own like us? Write Homesteader, Box 237, Brownsville, CA.

Starting a small community at an old hot springs resort in Northern Calif. Looking for energetic, positive-minded people who want to have a beautiful place in the country and have good neighbors too. If interested, tell us about yourself and send a stamped, self-addressed envelope to: Lee Mothes, 2748 Adeline, Berkeley, 94703.

GROUPS: IDEAL RETREAT SITE
for sale, 25 mile view in all directions. Magic Indian Land. 20 acres of private ranch with "seekers" as neighbors. 2½ hours from SF. Owner 841-6500.

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2½ hours north of SF is a co-op of dropped out professionals who own 5-20 acres each of a spectacular levitated ranch. Best 5s and 10s now available for as little as \$100/month. Owner 841-6500.

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Undeveloped area, So. Humboldt County. Private road, water, trees, beach. \$35,000. 892-9714.

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Return to the land or have place where you can if the economy falls apart. Join our Farm Cooperative for \$5,000 (\$1,000 down) and farm your own two acres. Start your farm and enjoy our beautiful retreat lake. Only 1 hour from SF. Rt. 1, Box 5, Byron CA 94512. 634-1200.

3 ten acre parcels in Noble Ranch area of Lake County. Well, private road, old walnut grove, needing love and attention, oaks and pines, and spacious meadows. All level and slightly rolling. Located in a beautiful secluded valley. Power and phone available. Low tax rate, from \$17,900 to \$18,900. Substantial discount for cash. Terms negotiable. Rich Agent 832-0181.

ORGANIC FARM. 6 acres. Good soil. Good well. Irrigation system to orchard, garden, 70 trees. 7 kinds fruit; walnut, almond, 11 varieties grapes. Blueberries, 5 other kinds berries. Large garden. Barn, large poultry house, 2 other small outbuildings. Greenhouse, shade trees. Fenced/cross-fenced. Small 2 bedroom house, knotty pine interior, insulation, fireplace, 5 appliances. Detached 2-car garage with shop space in rear. \$55,000. Forestville. (707)887-7739.

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110 acres, walk in one mile. \$78,500 or \$28,500 for 1/3. 325-7738.

10 acres meadow with oak groves, well and spring, private paved road, spectacular view. \$16,500. Owner financed. Call Diane, agt. 863-2048/465-5810. Also 20 Mendocino acres, all year creek and spring. Lovely, quiet.

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¼ to 5 acre parcels bordering government land. Lake and creek front available, paved roads, utilities and general store. Excellent valley 7 miles from Clear Lake. Call Richard agent, 832-0181.

33 acre & cabin—\$25,000
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Caretake, sublease/subrent, flat/house while write screenplay. Oct., Nov., Dec. Europe-based couple. Local references and bank. Reply: Stevenson, 1817 Union, San Francisco, 94123.

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Rooms in 1890's Pacific Heights Mansion; use of entire house; unique interesting atmosphere; responsible, educated persons desired. 921-2550, leave message.

Studios - 1 br. \$160-\$200 per month
2999 California St. SF. Call David Devine at 986-5521.

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Byron Randall's magic guest house and art place. Southern Valley St., Tomales. (707) 878-9992. Rates (mon Dieu!). Rooms 1,2,3,4 are \$25 per week. Includes kitchen use, utilities, Garden of Eden, and visualities that won't quit. (No fascists, winos, junkies, or like that). No pets or kinder. Also Galeria Labranza in freestone!

12 acres, secluded, scenic hip, upper Mendocino coast mountains, near ocean, shelter, one year lease. \$80/mo. (\$400 in advance—last five mo. rent.) (415)566-8851.

\$90-155. 1-3 rooms. Beautiful, secure/maint. bldg. All Conv. Gd. area, Haight/Laguna, 861-8610

\$145-195 Buena Vista Park! Spacious 1-4 rooms. Solid elevator building. Panoramic views. Great decor. 863-8908.

Artist's studio, 1000 sq. ft. Russian Hill, rooftop, view, 3-exp. light. No live-in. \$150. 673-7952/388-8685.

\$150-one bedroom furnished apartment. View and garden. Call evenings 648-5081.

\$125-3 room basement apartment. Utilities included. No pets. Call after 4 pm. 567-4214.

LONDON-Kensington hotel, singles to 3 bedroom apartments, kitchens, all services, winter rates. Reasonable. 526-7519.

RENTALS WANTED

Woman seeks own room in congenial house/flat with other women. I'm into sharing, individuality, non-transient, un-vegetarian, friendly cigarette smokers. Gayle, 931-8542.

Couple with one child and one coming seek friends to live and share with...to \$150. Prefer other children. Call Tom or Tina after 6:30 pm, 771-8370.

Mellow Cancer, 29, gay, would like to live with other self-sufficient, sharing person who likes a family-type home and greenhouse. Call Bill, 431-8008.

Living place and art studio sought by responsible professional woman. 566-5171.

Mature, quiet, straight male, Gemini, into good music and film making wants to share a spacious flat or a house with one or a few mature, straight people in SF or Marin. Call Marsh 681-7293.

Mature, responsible college grad. seeks quiet room in private Bay Area home. Bob, 776-4394.

Woman, 27, friendly, non-smoker, straight, looking for sunny flat to share with 2 other like-minded women. Can pay \$110 month. Prefer natural highs. If you're also looking, why not do it together? Call Paulann, day 781-5980 or evenings, 771-8761.

Likeable interesting gay male, 25, socialist/feminist wants to live with like-minded people (kids welcome) in SF. \$90 maximum. Call Tom at 621-9678, room 103.

Seeking large garage or basement-garage combo in or near Noe Valley, to be used for auto repairs by Jacks & Jills of all trades. 648-1984 or 826-6584, any day till 8 pm.

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NEED A ROOMMATE?
SF ROOMMATES BUREAU
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A very unusual male will share his very unusual (quiet, mellow & furnished) flat with a very unusual type woman. Prefer one NOT working a 9-5 gig and who has little or no baggage, as the place is fully furnished. Rent is \$75 plus 1/3 util. plus deposit. Located in Noe Valley near 24th and Castro. Call Michael at 826-6584 for further info.

\$80. Share sunny Bernal Hts. flat with 2 females. One bedroom for employed female. No pets. Good transportation. 285-1583.

Share rental. Libra psychology student (27), wants to share home. \$85 tops. Please call Rick 864-8522.

Share Rental. Panhandle household seeks member, male or female, into food, plants, bad puns. \$65 per month plus utilities and food. 387-0409.

Gay man, 25, seeks F/M to share flat in Haight. \$85/mo. 285-7314 days or 431-2292 evenings.

Very active artist/photographer (also into self-development) seeks room in house or other space with other creatives or just good people. To \$100. Have good experience living with others. Must be in Fairfax or other Marin area. David, 524-1417

Responsible woman to share large, cozy, sunny, Victorian flat on Nob Hill. Own bedroom. \$177 plus ½ utilities. Call Jim, 474-7055.

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For Couple or Single person
2 adj rms lg Vict hse \$115/929-8710

To share: Commercial artist's studio space. Super Bay view! Deck, pier 5, SF. Approx \$60 monthly. Phone 956-8290 or 332-1297.

To share: beautifully restored Victorian 3 bdr flat. Two rooms available. \$110-\$125. 137 Central Ave. (off Haight), evenings.

We need third person to share furn. SF home. Own room, 921-4013. Bob or Teresa.

Female wants responsible solvent female at least 25 years old to share cozy North Oakland flat. Own bedroom. \$65/month. Utilities extra. Call Susy, 9 pm-11 pm, preferred. 652-3854.

Mellow, responsible, straight people wanted for established collective, large Victorian house. Haight, Bob 864-8522 evenings \$85 + utilities.

Responsible, lively male wanted to share sunny Noe Street flat with gay UCB student. \$90. David, at 863-6759.

Two men seeking woman roommate to share 3-bedroom Bernal Heights house. Would like responsible, working person. Call 285-4977.

Woman wanted to share upper Haight Victorian flat with 2 men, 1 woman. \$80. 665-7376.

Libra, male, 29, seeks employed woman to share apt. Own furnished bedroom. \$85 plus utilities. Call 928-7036. Keep trying.

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Journalism Workshop by Bruce Bruggmann Guardian Editor

All phases of writing for publication: originating the idea, querying editors, interviewing, developing articles, using photos and artwork, writing, editing and selling. Critique of all course work. Sat. 9:30 am-12:30 pm, Sept. 28 to Nov. 30.

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Recovery from alcoholism often requires job training. The Harbor Light Center has classes in TV/radio Repair and Printing. Call 864-7000 for details.

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The Bay Guardian is now sold in more than 600 outlets in San Francisco and almost every neighborhood in the nine county Bay Area. Call Barbara Shaw or Deborah Klein, UN 1-9600, to get the outlet nearest you.

Register your dog or cat with PRO-TECT-A-PET. Our service includes lifetime ID tags and a 24 hour switchboard. Call 586-2324.

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Soothing non sexual massage to relax and tonefy. Oriental and western techniques. Fair price, call Beverly, 488-4998.

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In a beautiful Victorian home. You can receive a tender, caring hour of excellent professional massage amidst plants and music. Claudia 845-5001 or 841-6500. (non-sexual).

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Ladies or Men \$12.50/hr. Licensed Masseuse. Call Karen 668-5665. "Health is Wealth"

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Postural Integration, connective tissue massage, for a new physical emotional freedom and balance. Jay Nassberg, 864-8446, ext. 30, week-days (service).

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Relaxing massage by SF masseur with 10 years practice; men/women, \$12. Call Hal, 648-8472

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Watch your idea develop into effective communications. Ads, brochures, publicity, mailers—complete marketing consulting. Experienced professional, reasonable. Mike, 451-6249, ext. 5, days

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Professional masseur. San Francisco outcalls. \$15 hr. Euphoric and complete. Call Howard at 922-7772 now.

Young ex-mathematician seeks employment from small businesses: Tax consulting, bookkeeping, etc. Experienced, reasonable. Gary at 752-7544.

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Construction, modifications. Audio/digital systems, sequential controllers, film edit amps, musical devices, more. Salamander Systems, 824-4837.

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12" thick, stocky legs, from \$35. Cheapest prices. Call Neil: 841-4481

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Manufacturers friend seeks extra income - low overhead, you save. Never undersold. 525-6088 David/answer machine.

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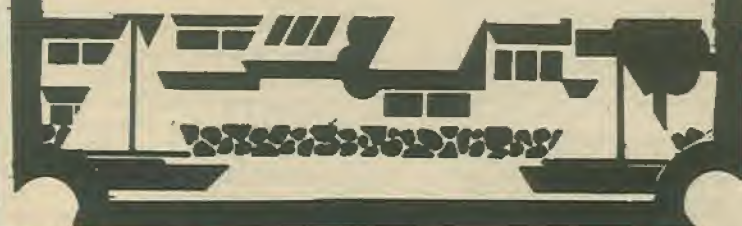
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Lucky Friday the 13th
Meet new friends through awareness games. An evening of awareness experiences and party with live entertainment commences new fall program. Led by Deborah Roberts. First Unitarian Church, Franklin/Geary, Sept. 13th, 8 pm, \$3.
776-4580

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THE Guardian Flea Market

By Merrill Shindler

Service With A Flourish

Indifferent service goes well with indifferent food. Grilled velveeta on wonder bread creates an ambience of formica tables, fluorescent lights, and waitresses with frosted bouffant hair and Dick Tracy decal eyes. Good food, honestly prepared, demands service with a smidgen of care and understanding.

Norman's, 3204 College in Berk., achieves an old European feel of omniscient service melded with well-tailored cuisine. Wines are recommended, dishes suggested; a meal is created balancing light and dark, good and evil. Occasionally we've been turned away from a dish with a conspiratorial encouraging nod.

Norman's atmosphere is of dark, polished wood and warmly candle lit tables. The restaurant is divided into dining alcoves of about five tables each, which alleviates that feeling of dining in the steno pool at Metropolitan Life.

All dishes are preceded by an appetizing choice of chilled artichoke with Bordelaise butter, tossed green salad, or the soup of the day (onion the day we visited, tangy with a thick covering of cheese).

The main dishes are "continental" cuisine, a nebulous school allowing all manner of foods to face each other across a plate without regard to race, creed or national origin. Continental cooking doesn't always lean toward the legendary, but even the most pedestrian dishes can be palatable if not downright good.

The Chicken Breast Norman,

\$5.25, a whole boneless breast of chicken baked with a stuffing of mushrooms, sliced almonds and orange, served with an orange sauce, was a brilliant piece of deboning, juicy and prepared to order, not "during the week sometime," as we were once told in the Russian Tea Room in New York. The dish suffered slightly from an overly sweet sauce, but still managed to glow nicely.

The Roast Beef Blintzes, \$4.95, is Norman's *piece de resistance*: crepes, stuffed with roast beef cubes, ground beef, onion, kasha (buckwheat groats) and burgundy, grilled in butter and served with sour cream, a wonderful blending of subtleties and contrapuntal flavors. Served with fresh winter squash and wild rice, the blintzes left us looking out through hooded eyelids at that last corner in our second bottle of Blue Nun.

The dishes range from Lamb Curry (\$5.50), through Cal's Liver with sauteed onions or bacon (\$5.25), Roast Duckling a la Orange (\$6.95) to Crab Legs Mor-nay (\$5.95). The wine selection, not esoteric, is decent and low-priced, not badly buffeted by outrageous restaurant markups.

The desserts, unfortunately, were uninspired, dull concoctions, not approaching the taste of the main course: the chocolate mousse was dry, and the cheesecake thin. The coffee was very decent.

(Dinner daily from 5:30-10 pm, till 10:30 weekends. Reservations: 655-5291.)



FEEDBACK

The Guardian Flea Market, just like video gremlins, lives on reader feedback. If we're way off base we want to hear about it. We'd also like to hear about any favorites of yours, be they massage parlors or chop suey joints. Send us ideas and suggestions and we'll expand them into surveys and in-depth critiques.

For future weeks, we'd like to hear your feelings about beer—what do you enjoy quaffing, and, what tastes like it's not sold, but rented. We'd also like some opinions on the Bay Area's best taquerias, and best Chinese restaurants, especially Szechuanese style. Send all grist to Flea Market Bay Guardian, 1070 Bryant St., SF 94103.

Supermarket Battlelines

The last few years have seen the gorge of the American consumer rising against being treated like a "nation of nutritional illiterates."

In 1820, Frederick Accum wrote in London, "The object of all unprincipled modern manufacturers seems to be the sparing of their time and labour as much as possible, and to increase the quantity of the articles they produce without regard to their quality. The ingenuity and perseverance of self-interest is proof against prohibitions and contrivances to elude the vigilance of the most active government." Accum could have been writing today of a food industry which spends a fortune yearly to convince us that "new," "improved" products built around a framework of synthetics of questionable food value and potential physical harm are superior to foods which already exist in nature.

In "The Supermarket Handbook," Nikki Goldbeck, nutritionist and author of "Cooking What Comes Naturally," takes a firm stand against chemical short cuts, otherwise known as "skimping on the recipe." These short cuts allow the use of less real food matter. They also permit foods to remain "unstale" past their

natural life span, so that they "appear" like the real thing but are nutritionally dead.

She takes this stand not through recommending a regimen of brown rice and carrot juice, but through a food by food analysis of products found in everyone's neighborhood supermarket, including the secret ingredients found in beer and Cheerios. Goldbeck also speaks of brand names, in each section suggesting exemplary brands which follow her general rules of purchase.

Some of the brands mentioned are regional; both Dannon and Colombo yogurt, for instance, are exceptional, but neither is found west of the Rockies. Though the book bends more to the east coast than the west (the author lives in Woodstock), the food buying rules are firm enough so that they can be applied in any region.

"The Supermarket Handbook" is of great importance to those lost souls who have fallen under the temptation of TV breakfasts and artificial tuna spread—it can help to minimize chemical ingestion while maximizing eating pleasure, while saving an endangered species, the farmer, from extinction.

What is Hip?

An unnatural act, according to Dr. Hip, is "something impossible for humans to do." Eugene Schoenfeld, M.D., became Dr. Hip Pocrates (a name coined by Max Scherr of the Berkeley Barb) on March 24, 1967, and continued as a weekly column until July 15, 1973, a task which is said to be "like making it with an insatiable gorilla. The minute you're finished you've got to start all over again."

During that time he dealt frankly with an incredible number of subjects, many of them formerly taboo, and many of them never approached before—certainly he was the first person to refer to "balling" in the Chronicle (though he was forbidden to refer to "fucking").

Schoenfeld's new book, "Dr. Hip's Natural Food & Unnatural Acts," is the second collection of his writings, and by far the more joyous and exciting. Where "Dear Doctor Hip Pocrates" was filled with pretty much general information, stuff that wasn't

too hard to discover from other sources, "Unnatural Acts" is filled with a pomucopia of exotica and esoterica, including a plethora of wonderfully off-the-wall questions, and some very personal essays on marijuana (and the importance of gluing cookies to the wall), being tear gassed (it may be good for you if you have chronic sinusitis), and his Aunt Sadie's opinion of American medicine (she thinks something's wrong).

It is, in fact, the notes and essays which make "Unnatural Acts" so very engrossing. Schoenfeld is often flip, but he writes with a gut involvement which convinces that he's no hypester, that this is no scam. His agony in "The Granola Papers" is real (granola is fattening, Wheaties have more iron and Cheerios more protein); and his notes on poisoned gefilte fish are so heart-rending that he begs indulgence at the end from "Mom, Aunt Ada, Aunt Ethel, Aunt Pearl, Aunt Sadie and Aunt Syd."



"Unnatural Acts" concludes with the transcript from one of Dr. Hip's KSAN radio programs, with guest Margo St. James. Regarded by the FCC as excessively frank, this program almost cost Metromedia their license. Amazing how tame it looks in print.

Eugene Schoenfeld, in his guise as "Dr. Hip," did much to push us beyond the days of Ann Landers being asked if pregnancy is caused by French kissing. "Unnatural Acts" is an important chronicle of an amazing journey.

Pears & Beans

The Country Place, 27880 So. Lammers Rd. in Tracy, where city slickers can play farmhand-for-a-day picking cherries and apricots at different times of the year, is now having a veritable soul food festival. Right now blackeyed peas are available, 20¢ a lb., and in future weeks you'll be able to pick string beans, speckled butter peas, crowder peas, green limas and okra (bring protective clothing—okra itches—and cutting equipment). To get to Tracy take Interstate 205 to the Patterson Pass Rd. and follow the signs. You can send them a post card and you'll receive notices all year round of fruits and

vegetables available for the pickin'.

Below are some old-style Southern recipes from the Country Place to whet your appetite. They'll supply more recipes on request:

Vegetable Chili

1/3 cup each chopped onion, chopped green pepper
1 stalk celery, chopped
1/2 cup vegetable oil
1 lb. can whole tomatoes
1 lb. fresh green beans
1 lb. lima beans
1 lb. blackeyed peas
2 teaspoons salt
2 to 3 teaspoons chili powder
1/2 teaspoon seasoned salt
1/8 teaspoon Accent
Simmer onion, pepper, celery in oil 30 minutes. Add tomatoes and beans. Heat

until steaming. Add rest of ingredients, adding chili powder to taste. Cook 45 minutes or till tender. Serve in individual vegetable dishes. Serves 8.

Hopping John

1 cup blackeyed peas
1 medium ham hock
1 medium onion, diced
2 stalks celery, chopped
1 small bay leaf
2 to 3 cups water
1/2 teaspoon salt
1/4 teaspoon pepper
1 cup uncooked regular rice
Put peas, ham hock, onion, celery, and bay leaf in saucepan and add water and seasoning. Simmer, covered, until peas are tender. Cook rice. Combine peas, rice, ham and liquid from peas. Simmer 15 minutes. Serves 8.



JUSTLY THE BEST

a secret, grandmotherly recipe, tempered with subtleties culled from samplings at Lindy's and Reuben's. The cakes are made from an incredible amount of fine cream cheese—the 8" cake weighs 3½ lbs., costs \$5, and the 10" nearly 5 lbs., costs \$7.50—all fresh ingredients, using no preservatives and unbleached flour. They come in plain, chocolate and kahlua flavors (65¢ the slice), or topped with fresh fruit in season—lately strawberry, raspberry or blueberry (75¢ the slice).

Though cheesecake may be the flagship of Just Desserts, it is not without stern competition: consider the black bottom cupcake, an obscenely rich ball of soft devil's food pomographically filled with a softer center of cream cheese, butter and chocolate chips, 20¢, or the apple tarts, a buttery dream tasting of fresh apples, currants and orange, 50¢.

Just Desserts, 248 Church (nr. Market), not only makes the best cheesecake in the City (and very possibly the world), but also some of the best pastry to be found this side of the mythical land of Cockaigne, home of luxury and idle living.

Just Desserts is open Tues., Sat., Sun. 11 am-8 pm and Wed.-Fri. 11 am-10 pm. 626-5774.